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Winchester Cathedral

By the Reverend Canon John Vaughan, M.A.

Canon Residentiary of Winchester



Slab of Bishop Audeman.

FOR some time, during the great war, large numbers of American soldiers were stationed at Morn Hill Camp on the downs above Winchester. They rested there for a few days or weeks, before embarking at Southampton for the seat of war. It is estimated that not less than three-quarters of a million men of the United States army thus passed through Winchester. With that love of visiting places of historical interest which marks the alert and intelligent mind, the

"boys"—as we called them—made the best use of the little spare time at their disposal. They loved to wander through the quaint and narrow streets of the ancient capital of England. They would walk down the meadows to the mediæval hospital of St. Cross, and perhaps take a crust of bread and a glass of "small" beer at the porter's lodge. Above all, they loved to visit the cathedral, with its glorious architecture and its history of a thousand years. They would come down from the camp on Morn Hill in "companies"—sometimes to the number of five or six thousand in a day—in order to wander through the aisles and transepts of the old cathedral and to inspect more closely the chief monuments of historical interest. It was often my privilege to "show them round," and never shall I forget their keen appreciation as I pointed out to them the treasures of the cathedral, or told them stories of King Canute and William Rufus, of William of Wykeham and Cardinal Beaufort, of Izaak Walton and Jane Austen, and other celebrities who lie buried there.

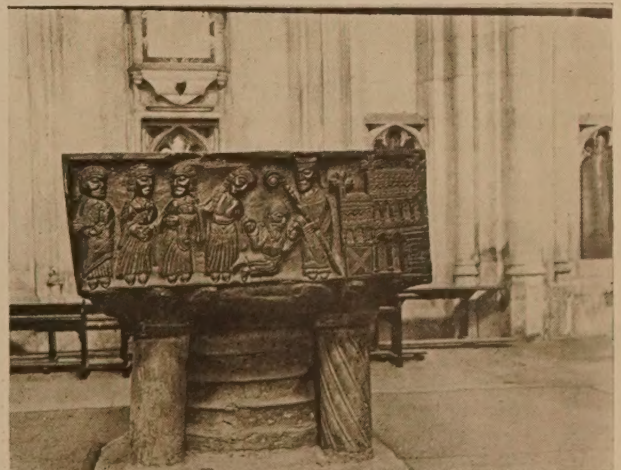
It was mostly our custom on these perambulations to enter the cathedral by the west door and, lingering for a few minutes beneath the great west window, with its kaleidoscope of mediæval glass, gathered together after the destruction wrought by Cromwell's soldiers, to survey the majestic proportions of the splendid edifice. If from the outside the appearance of the cathedral be somewhat disappointing, the interior fills one with awe and amazement. We felt, with the poet Wordsworth, that

"They dreamt not of a perishable home
Who thus could build."

The prospect, looking up the nave, is overwhelming. With the exception of St. Peter's at Rome, it is the longest nave in Europe. And not only the longest, but the most magnifi-

cent. As transformed from the Norman style to that of the Perpendicular by the genius of William of Wykeham, it is admitted to be the finest Gothic nave in existence. Beyond the nave the beautiful east window of Bishop Fox, with its attractive stained glass, sheds a mystic and mysterious light over the choir and sanctuary.

Making our way up the nave, the first stopping-place was always the chantry of William of Wykeham. The cathedral is specially rich in mediæval chantries. No less than seven may be seen. They are all chantries of bishops of Winchester, most of them statesmen-bishops, all of them bishops of national as well as diocesan distinction. Two of these chantries are situated in the nave and the rest in the retrochoir. The chantry of William of Wykeham is of special importance, inasmuch as Wykeham was the greatest of the bishops of Winchester. He played an important part in the affairs of state and was twice chancellor of the kingdom. As an architect he transformed the Norman nave into the Perpendicular style which we see to-day. His munificence to the diocese is still visible in a number of parish churches. Above all, he is remembered as the founder of Winchester College (1393), and therefore of public school education in England, and also as the founder of New College, Oxford. A visit to his splendid shrine or chantry will never be forgotten. The great bishop is represented in full canonicals as lying on his tomb, with three little monks praying at his feet; or, as William Cobbett in his *Rural Rides* expresses it, when, in 1812, he brought his son to see



The Norman Font.



The Choir Screen.

the cathedral: "Wykeham lies on his back in his Catholic dress, and shepherd's crook, with little children at his feet saying their prayers." A little further up the nave is the chantry of Bishop Edyndon. It is far less splendid than that of his successor, William of Wykeham; but the alabaster effigy of the bishop is the finest in the cathedral.

Leaving the nave, and making our way to the south transept, we find ourselves in the midst of early Norman work, with its enormous pillars, and circular arches and windows. Its massive grandeur cannot but appeal to the imagination; while in this part of the cathedral are several objects of marked interest. In one of the chapels, on the east side, lies Izaak Walton, "the prince of fishermen"; and many an "honest" American, "who loves to go angling," gazed with reverent delight on the flat marble slab which marks the old man's resting-place. The stained glass window above his grave, which also commemorates his memory, naturally attracted much attention, for it is the best modern window in the cathedral. In the south transept too are a couple of fine old oak settles, black with age, once used by the mediæval monks; and also the brazier, before which they were wont to warm themselves.

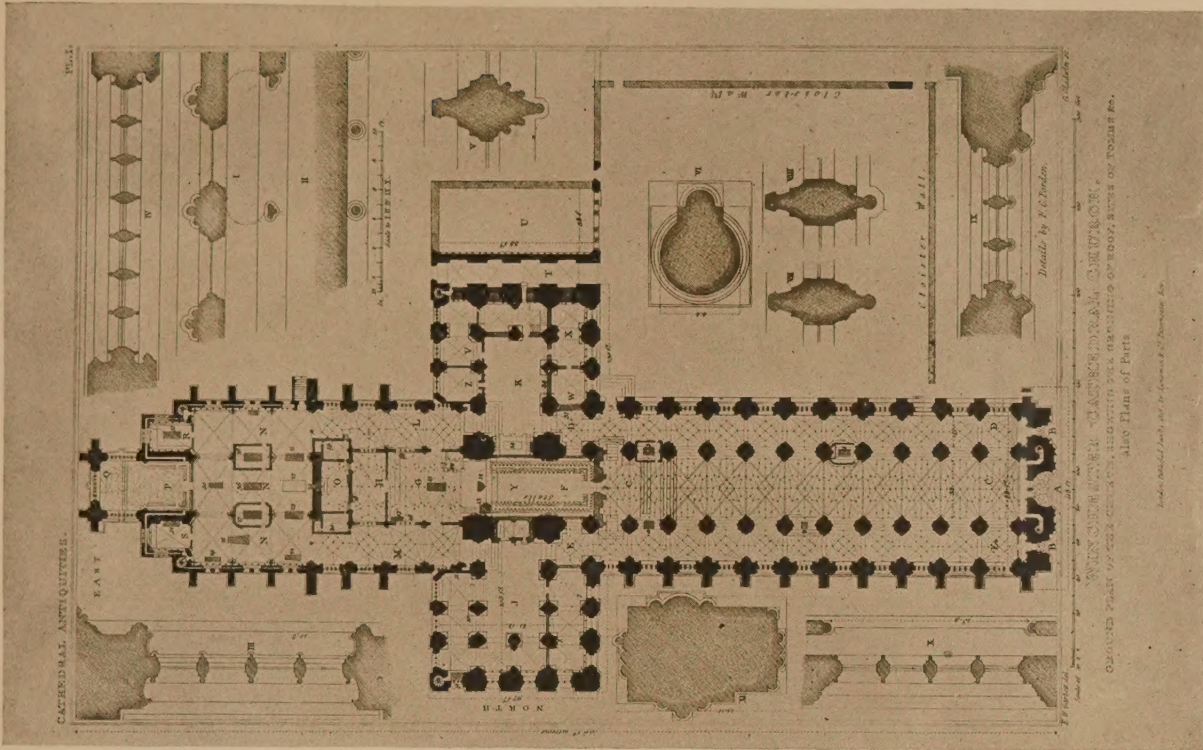
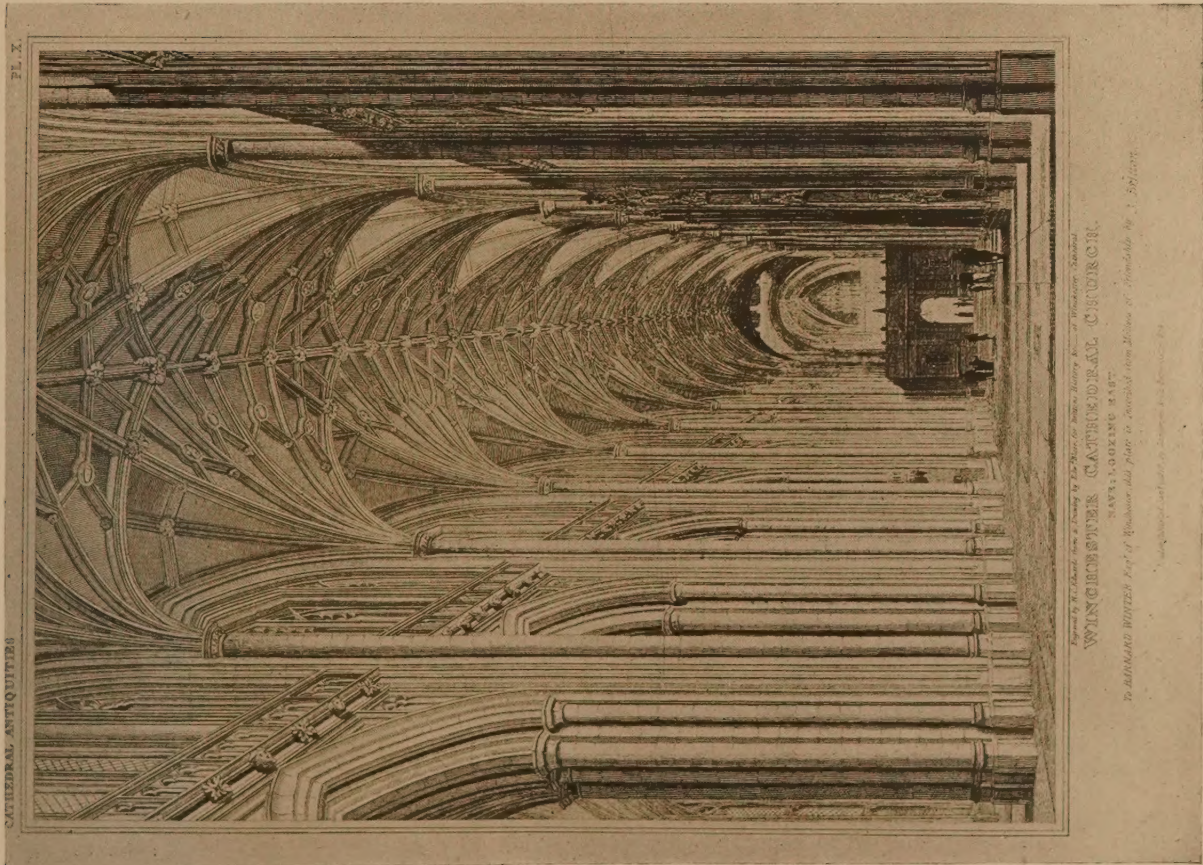
Ascending the steps from the transept to the south presbytery aisle, we pass at once from the architecture of the eleventh century to that of the fourteenth. Noticing on our way the burial-place of Richard, son of William the Conqueror, who like his brother Rufus, was killed while hunting in the New Forest, and also the spot where, in a silver cup, the heart of Bishop Nicholas de Ely lies buried, we enter the choir, and find ourselves in the midst of enchanting surroundings. Immediately in front rises the magnificent stone screen which shuts in the eastern part of the sanctuary. It is the finest screen of its kind in England, the only one at

all in competition with it being that of St. Alban's. The present figures are modern, all the original ones having been destroyed at the time of the Reformation. The restoration however has been excellently carried out, both in conception and design, the statues being those of saints and bishops, of kings and queens, and men of renown, connected with the cathedral. On either side of the choir rise the stone screens of Bishop Fox, on the top of which rest the coffins or mortuary-chests of the Saxon and Danish Kings. These painted chests, six in number, full of dead men's bones, constitute the chief antiquity in the cathedral. They are unique in England. Nothing like them are to be seen elsewhere; although formerly, before the great fire of London, somewhat similar chests existed in old St. Paul's. When John Evelyn, the diarist, visited the cathedral in the time of Charles I, what struck him most was "the Saxon Kings monuments," which he said, "I esteemed a worthy antiquity." Incredible as it may seem, several of these chests were thrown down by the Parliamentary soldiers in the days of the Commonwealth, and the bones flung at the stained-glass windows. The sacred relics were however carefully preserved, and when Evelyn again visited the cathedral in 1685, he writes: "There are still the coffins of the Saxon Kings, whose bones had been scattered by the sacrilegious rebels, in expectation, I suppose, of finding some valuable reliques, and afterwards gather'd up againe, and put into new chests, which stand above the stalls of the choir." Two of the chests are "new," that is, dating from the time of the Restoration; the other four being the original ones of Bishop Fox. I was once present when the late Dean Kitchin opened one of Fox's chests, said by the inscription to contain the bones of King Kynegils and of King Ethelwulf, the father of Alfred the Great. When we lifted the lid, there were the bones of two skeletons lying in the chest. One of the skulls was of fine proportions and of exceptional development; and this, we concluded, might fairly be taken to be that of King Alfred's father, who died in 859, more than a thousand years ago.

But the mortuary-chests are not the only objects of interest in the choir. In the black oak stalls, we have, in the opinion of Sir Thomas Jackson, the eminent architect, "perhaps the earliest, and certainly the most beautiful stalls in Northern Europe." The finely-carved pre-reformation pulpit was the gift of Prior Silkstede, one of the best priors of St. Swithun's monastery. Moreover, immediately under the tower lies the black marble tomb, without inscription, but believed, according to tradition, to be that of William Rufus, slain by an arrow when hunting in the New Forest in the year 1100. His body, "dripping gore all the way was



The Crypt.



WINCHESTER CATHEDRAL.



Effigy of Sir Arnald de Gaveston.

brought in a crazy two-wheeled cart of a charcoal burner, drawn by a sorry nag," to Winchester, where "it was committed to the ground, within the tower of the cathedral, attended by many of the nobility, though lamented by few."

Immediately behind the high altar is situated what is called the feretory—a repository which we never failed to visit—wherein is collected a number of fragments, which speak only too eloquently of the barbarism of bygone ages. The feretory is thus described by an American lady: "One room," she says, "is a storehouse of fragments—headless trunks, broken legs, arms, and heads, some of them of great beauty. The whole destruction is sickening. But nothing touched us so deeply as the empty coffin of a baby, with the little stone pillow hollowed out to receive the little head. It was a hard couch at the best, for which to exchange a mother's soft warm bosom. Yet the baby could not keep even that, and its ashes are scattered to the four winds." Besides the baby's stone coffin, which is perhaps the most pathetic object in the cathedral, in the feretory may be seen the painted lid of a reliquary chest, given to the cathedral by one William de Lislebone in the time of Edward II; and also close by the chair in which Queen Mary (Bloody Mary) sat on the occasion of her marriage in the cathedral, to Philip of Spain, on St. James's Day, in the year 1554.

Leaving the feretory, bounded on either side by the chantries respectively of Bishop Fox and of Bishop Stephen Gardiner, we find ourselves in the eastern aisles of the cathedral, or what is more often called the retrochoir. The delicate beauty of this part of the cathedral can hardly be exaggerated. It is in the elegant early English style, with its clusters of slender Purbeck marble pillars and its graceful vaulting. Indeed the prospect from one point of view, looking over Fox's chantry from the north side, and taking in the exquisite Edwardine arcade, is said by an eminent living authority, to be unequalled in any cathedral in Europe. In

this part of our cathedral stand the gorgeous shrines or chantries of Cardinal Beaufort and of Bishop Wayneffete. The cardinal may be remembered as the second founder of St. Cross Hospital, and probably as the builder of the great choir-screen in the cathedral. He lies in his splendid chantry, "one of the most elegant in the whole kingdom," and is represented in the red robes of a cardinal. Beaufort was succeeded as Bishop of Winchester by William Wayneffete, whose chantry occupies the corresponding position on the north side of the retrochoir. It is, if possible, even more splendid than that of his predecessor. Wayneffete deserves well of posterity. His name is associated, not with statecraft, but with education and learning. He was head master of Winchester College, the first provost of Eton, and the founder of St. Mary Magdalen's College, Oxford. In his superb chantry, which is kept in repair by the college that he founded, Wayneffete is represented in full pontificals, and as holding a heart between his hands, doubtless with reference to the *sursum corda* of the liturgy.

Between the chantries of Beaufort and Wayneffete now lies the recumbent figure of a knight in the chain armor of the time of Edward II. It is specially interesting as being the only military effigy in the cathedral belonging to mediæval times and because of its heraldic devices. The effigy represents Sir Arnald de Gaveston, the father or near relative of Piers Gaveston, the unfortunate favorite of Edward II. On the spot now occupied by Sir Arnald's tomb formerly stood the silver shrine of St. Swithun, the patron saint of the cathedral. This splendid shrine, the pride and glory of the cathedral, was utterly destroyed by the agents of Henry VIII at the time of the Reformation. An account of its destruction, and of the spoils taken, may be read in Cardinal Gasquet's volume on *Henry VIII and the English Monasteries*. It was reckoned that "the silver alone would amount to near two thousand marks."

Before leaving this part of the cathedral we always visited the Lady Chapel, which both from a historical and architectural standpoint is full of interest. It is built partly in the beautiful early English style of Bishop de Lucy, who lies buried in a long gray marble tomb just outside the chapel, and partly in the Perpendicular style of the fifteenth century. This eastern part of the Lady Chapel is associated with one of the most stately ceremonials ever enacted within the cathedral walls. On St. Eustachius's Day in the year of our Lord 1486, Prince Arthur, the eldest son of King Henry VII and Elizabeth of York, was born at Winchester, and was afterwards christened in the cathedral. The ceremony, an account of which is preserved in the city archives, was a most magnificent one. The bishops of Exeter, and Oxford, and Worcester took part in it. The cathedral was "hanged with Clothes of Arras and red Sarsanet." Great companies of "Lords and Ladies and dyvers Gentilwomen" attended. "My Lady Cecill, the Queen's eldest sister, bare the Prince wrapped in a mantell of Cremsyn Clothe of Gold furred with Ermyne and with a Trayne." The baby was "put into the Fount by the Bishopp of Worcester," and afterward "confirmed by the Bishopp of Excester"; and then presented with "a riche cappe of Golde by Quene Elizabeth his Moder," after which "he was borne home by my Lady Cecill." Out in "the Chirche Yerde was sette two Pipes of Wyne, that every man myght drynke enow." Moreover the Queen made a splendid thank-offering of money to the prior of the monastery to be expended as he thought fit. With this money the eastern half of the Lady Chapel was rebuilt in the Perpendicular style we see to-day. To commemorate the occasion the royal coat of arms, several times repeated, are displayed in the new work, and also those of Prince Arthur, the infant

Prince of Wales. If only Prince Arthur had lived—he died at the age of sixteen—Henry VIII would never have come to the throne of England. The stalls in the Lady Chapel, believed to be the work of Bishop Fox, are worth careful inspection. Not only are they pronounced to be “the most delicate and refined woodwork in the kingdom,” but they are remarkable for the number of animals and birds, exquisitely executed, carved thereon.

Having spent some little time in the Lady Chapel, and having just peeped into the lovely little chantry of Bishop Langton, who, having been elected Archbishop of Canterbury, died of the plague before he could leave Winchester, and so was buried in the cathedral, we usually halted on our way to the north transept, before the marble monument of Bishop Audemar. The monument is of interest, not only because of its fine carving and armorial bearings, but because Audemar was half-brother to King Henry III, and it also illustrates the curious custom of heart-burial. The bishop, whose relations with his diocese were not of the happiest kind, died at Paris in 1260, desiring that his heart might be buried at Winchester. This was accordingly done and the Purbeck marble slab, which represents the bishop holding his heart in his hands, placed in the cathedral. In the course of centuries the monument was several times shifted, and finally fixed against the wall where it now remains. But a few years ago, in 1911, it became necessary to lower the slab a few inches, when at the back of it, in a little square cavity in the wall, lay a circular leaden box some six inches high. There was no inscription on the box, the lid of which was broken, and it contained what appeared to be vegetable fibre and a small quantity of some dark-colored material. A scientific examination revealed the presence of animal matter, while the leaden box was pronounced by an expert of the British Museum to be of the thirteenth century. There could be no reasonable doubt that the leaden box was the one which contained the heart of Bishop Audemar, sent over from Paris in the winter of 1620–1. It was a thrilling discovery, and enshrined a story of antiquarian interest, which my American friends much appreciated. I may add that the box and its contents has been restored to the cavity in the back of the monument.

At length leaving the retrochoir, and making our way along the north presbytery aisle, we reached the north transept, in order to visit the crypt beneath the choir and the eastern end of the cathedral. The north transept itself is well worthy of inspection. We there see the early Norman work of Bishop Walkelin, near kinsman of the Conqueror, almost exactly as he left it. It is rude, almost barbarous, in character, but the general effect is magnificently impressive. In the opinion of a distinguished traveller, it is the most striking example of early Norman architecture in the north of Europe. Walkelin began to build the cathedral in 1097, and it took fourteen years in building; so the north transept, as we see it to-day, is between eight and nine hundred years old. The stone for the building, it is interesting to remember, came by water from the Quarr quarries on the north shore of the Isle of Wight; while Hempage wood, some three miles from Winchester, supplied the timber for roofing. With regard to this latter transaction, an interesting story is told. It appears that William the Conqueror granted his kinsman Walkelin as many trees in Hempage wood as he could cut down in three days. Whereupon the crafty bishop gathered together “carpenters innumerable,” and cleared the entire wood of oak trees, leaving none remaining, save the traditional “Gospel Oak,” under which St. Augustine is said to have preached. The King, we learn, was much irritated, and said to the bishop: “Most assuredly, Walkelin,

I was too liberal in my grant, and you too exacting in the use made of it.”

The crypt is entered from the southeast corner of the north transept, a short flight of stone steps leading into it. For some strange reason, possibly because of its semi-darkness and sense of mystery, it is always a favorite place with visitors. The American soldiers invariably delighted in it. And undoubtedly it is full of interest. Its rude Norman architecture, its weird surroundings, its ancient well of water immediately beneath the high altar of the choir, dating back to Saxon times, the stone coffins and broken fragments of mediæval architecture collected together—all appealed to their sense of antiquity. They were never in a hurry to leave the crypt. But when at length we gathered our forces together, taking care that no individuals were left behind in the spacious and gloomy vaults, and ascended into the light of the north transept, we felt that we had enjoyed a thrilling experience. Taking one last look at the massive masonry of Bishop Walkelin, we then passed down the north aisle of the nave to the great west doorway, from which we started. But there was one gravestone in the north aisle we never failed to notice—the gravestone of Jane Austen. It is extraordinary how many of the United States soldiers were interested in the gentle novelist. I was often asked where she was buried. Many of the men had read her stories, or knew something about her. All were impressed in seeing the black marble slab which covers her remains and in gazing at the stained-glass window which commemorates her memory.

Such are some of the items of historical and antiquarian interest which we were wont to consider in our perambulations round the cathedral. After all, they form but a fragment of what might have been seen had time and opportunity permitted. For the riches of the cathedral are almost



THE WALTON MEMORIAL WINDOW.

This memorial to the “Prince of Fishermen” is placed almost directly above the tomb of Izaak Walton at Winchester Cathedral. A fund for this purpose was started by lovers of the contemplative art on both sides of the Atlantic and finally completed through the efforts of Mr. Harry Worcester Smith, the well-known American sportsman of Worcester, Mass., in 1913.

inexhaustible. But what we had seen was not to be lightly regarded. It was something, we felt, to have visited the cathedral itself; to have stood in the glorious nave; to have wandered through the aisles and transepts; to have gazed in awe and wonder at the great screen; to have groped about in the dark and lonely crypt. It was something to have seen the mortuary-chests of the Saxon Kings, the chan-

tries of the statesmen-bishops, the resting-places of Izaak Walton and of Jane Austen. So at least it seemed to me; and my feelings were, I think, shared by my American friends. Their keen and unflagging attention was a sufficient indication of their appreciation and interest. Such enthusiasm was not an experience of daily occurrence. To me it was a source of fresh inspiration and delight.

Lych-Gate at Ilsington, S. Devonshire, England

T. H. Lyon, Architect



SOME of the lych-gates or corpse-gates, through which you enter the churchyards in England, are of considerable interest. Under the shelter of these lych-gates, the coffin awaits the clergyman's arrival. Here he begins the burial service, leading the way into the church reciting the opening versicles. Our photograph shows a rare example of a lych-gate with a room over. It is a modern structure in all but the steps at the side. The original room fell down some fifty years ago, after having been in use for many a day as a school kept by an old woman, whose fees for learning to read and write were one penny a week.



The Lych-Gate, Little Church Around the Corner, New York.

The *Vital* Need Is the Immediate Resumption of Industrial Activity

THE vital need of the situation is resumption of industrial activity to the fullest extent possible, and it should be the aim to find the wisest and most effective way to accomplish this.

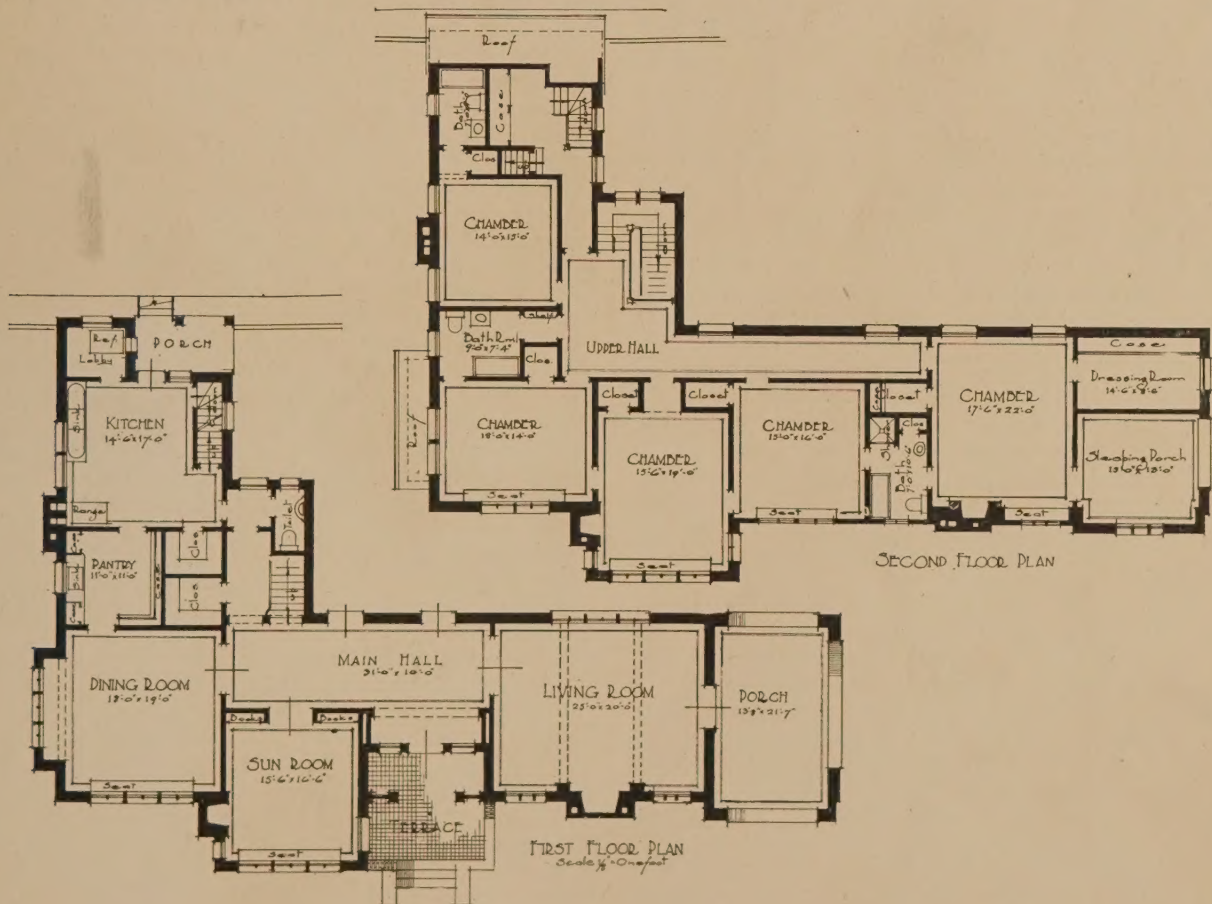
It is felt that the proper basis of selling prices for the present will be found to be upon a scale considerably higher than those of the pre-war days. However, the level should be established on the lowest plane possible, having due regard to industry, labor, and government. The announcement of such a plane of prices will immediately create confidence in the buying public.

It is believed that the reductions from the high prices

to the proper level, so that consumers may be justified in buying, should be made at once by one reduction.

The effort should be to wholly eliminate the abnormal, unbalanced stimulation that business has had and the inflated prices that have resulted, and to start anew upon a normal level can safely rely upon the law of supply and demand to govern future values. Such a policy adopted and announced will, it is believed, when understood by the consumer, induce at once sufficient buying to start factories, fill empty yards and warerooms, and to inaugurate the interrupted building and other programmes.

Industry and labor have a mutual interest in remedying present conditions, but industry should take the first step by the reduction of prices and commodities, and should require of labor as little aid as possible.



HOUSE AND PLANS, B. W. LAMSON, CINCINNATI, OHIO.

C. G. Burroughs, Architect.

Address of Mr. Thomas R. Kimball, President of the American Institute of Architects

At the Twenty-Second Annual Meeting of the Illinois Society of Architects at Chicago

MY good friends, it is with conflicting emotions that I find myself trying to speak to you to-night. I have always felt, somehow, that the Chicago point of view is my point of view, but I have never succeeded in making the Chicago men realize it. I believe in results. I do not give a fig for the effort if it does not bring the bacon home. You men over here have a way of bringing the bacon home that I approve of, and I want to say as President of the institute that I have had tremendous satisfaction at the interest the chapter here in Chicago and its able supporter, this society, have taken in the affairs and the progress of the profession. After all, we have the right to stand for progress. I speak here to-night in two capacities, and do not forget that, because when I make a stupid remark I want you to charge that up to the individual who is trying to speak in a very intimate, personal way, and when I make a brilliant remark, if I may happen to do that by accident, credit that to the position I occupy.

I was asked in the invitation that I received to address you to-night, to say something about State societies, and particularly about the resolution that was put before the convention at Nashville on that subject, and I am not going to make a speech; I cannot, upon my life; but I *am* going to discuss that resolution, and then say some things that I cannot help saying. I will read the resolution, in order to discuss it at least in proper order:

"Whereas, There are now organized in several States in the Union State Societies of Architects, the object of which is to promote the business interests and efficiency of its members and generally admitting to membership all honorable practising architects of their respective States, and some of whose objects are identical with or similar to the objects of the American Institute of Architects and its chapters, which societies are worthy of the respect and assistance of and co-operation with the American Institute of Architects; and,

"Whereas, The work of the several chapters would be more effective in local professional, industrial and public affairs if they were in closer reciprocal relations with these State societies and other such organizations; and,

"Whereas, The American Institute of Architects would be more representative of the architectural profession and more influential in national affairs if it were in closer co-operation with such organized architectural bodies outside of its present membership.

"Therefore, be it resolved, That the Illinois Chapter of the American Institute of Architects recommend to the Fifty-second Convention of the American Institute of Architects, that the Board of Directors of the institute be directed to encourage the organization of State architectural societies and invite such organizations to be represented at the National Convention of the American Institute of Architects with such status as the Board of Directors may determine, and to maintain correspondence with the secretary or other officer designated by these societies; and,

"Be it further resolved, That the Illinois Chapter recommends to the Fifty-second Annual Convention, that the Board of Directors be instructed to encourage chapters of the American Institute of Architects to co-operate with

such State societies and local organizations engaged in the promotion of the arts and industries allied to architecture."

I will interrupt right there. The American Institute of Architects would be more representative of the architectural profession if it had twice as many men in it. I want to bring that home to you. That is something I want to speak about later. The convention approves the resolution, absolutely, but the convention's policy is not necessarily the policy of the institute's president. The institute's policy is not necessarily the policy of the president. I am going to ask, before I cease to be president of the institute, that my successors make some changes in the institute itself, looking to a future arrangement whereby the policy of the president of the American Institute will be the policy of the institute itself. Now the institute has approved by passing this resolution. To my mind it might have been better if it had discussed it more. If they have accepted the idea that the State societies are to be stepping-stones to a greater institute some day, I am for them; if they have not, personally I am against them, because I do not see wherein we gain anything by having parallel powers moving along toward one object, but not as one society. A little history will help out on that. In France to-day, and in England to-day, they are trying to undo the mischief that they got into when they split up into many societies. Now they are trying in those two countries to come together, to unify the movement of architecture under one banner in each country, and they are warning us strenuously to avoid the dangers and pitfalls of division. We cannot be sure, if we encourage State societies all over the United States, that they are all going to be like the Illinois Society of Architects. We are pretty sure that they won't be, and I believe we ought to consider very carefully, when we create a dog with a tail, that some day the tail may be big enough to wag the dog. I believe it is well to consider that very carefully. The State society, it seems to me, as I see it exemplified here, stands for exactly what we stand for. I cannot see what should prevent you from sending on your applications. I cannot see why you hold there is a difference. I do not believe there *is* any difference. I believe you are for the same standards as we are, and I cannot see for the life of me why we should go along separately. That is my feeling. I love the American Institute to the point that I am willing to criticise it. I love this big crowd to the point that I am willing to find fault with what they do, but it is the greatest good to the greatest number that counts; it is the greatest good to architecture that I have at heart.

Supposing we encourage this State society movement, and it becomes a great national movement and gets beyond our control? Shall we be better off than we are to-day? Suppose instead of that we bring these State societies directly into the institute by making the institute more like the State societies? What earthly reason is there why the American Institute should not realize that bread and butter and business is of the first importance? Twenty-three years of that has made this society a very important body, which has accomplished a great many things. We have not done it. The institute, I believe, should do it. I believe we should put our best foot foremost. You can't produce an archi-

tect on an empty stomach. I believe the best thing for architecture is the most important thing, and for that reason I believe the young man in architecture is the only person worth considering. You can't play golf and think about the hole you have passed; you have got to think about the one in the future, and the one in the future of architecture is the young man. Now I would like to see the American Institute meet this body on the same ground, recognizing the importance of that thing, and have them come together, not as two organizations that are affiliated and helping each other, but as one. Is there any real sound reason why you should not all be members of the American Institute? I cannot see it. I have a letter here that will interest you on this subject, that I think I should read, as it speaks for the policy of the institute. Mr. Waid, our treasurer, writes:

"Responding to your question, I would say that my understanding of the resolution adopted by the last convention was that the institute thereby established a policy favorable to the organization of State Societies independent of the institute and of co-operation therewith by the institute. We have just organized such a society in the State of New York, the principal condition of membership being registration in this State. We have found a lively interest manifested by three or four hundred architects in the State, a large part of whom are outside of the membership of the institute. I believe the society will be a success and that it will be a help rather than otherwise to the institute."

That brings me to a point of consideration; why should we be willing as a profession that any man should practise architecture who is not qualified to enter the American Institute? Why should we be willing to have a registration law and grant a certificate to a man who is not honest and is not capable? If he is honest and capable, God knows he ought to be in the institute. We don't want any qualification that keeps an honest, capable man out of the institute. It is that sort of thing that has kept the institute back and has kept it from being a great national body as it ought to be. I believe I can foresee a time coming when every State in this Union will have a registration law that shall be fundamentally the same in all, and every certificate granted will be taken as entitling a man to enter the American Institute. Otherwise we do not stand right with our clientele. We do not stand right with the public. We are satisfied with a thing that is not right. We are saying that so-and-so is good enough to serve this man, but the only real, simon-pure professional man is the man that is in the institute. I believe all that belongs to a past time. I believe the profession of architecture to-day should be democratic in a big sense. I believe that we can afford to take absolutely the attitude that if we support this registration on a uniform basis, one day we will reach a point where we will have such a law in every State, and where the certificate can be recognized as entitling a man to come into the American Institute of Architects.

I do not think the success of the Illinois Society proves that State societies are a good thing. I think it proves, or rather indicates, that perhaps the American Institute ought to be a little more like the State Society. I believe that is really what it indicates, and I believe we have put that problem squarely up to our new committee, that is, our Post-War Committee. They are to find out for us what is wrong with us, and tell us straight. If my hopes are carried into effect, the Post-War Committee will become an absolutely permanent adjunct to the profession and practice of architecture. I wonder if you realize what it is supposed to be, what it is driving at. It is a committee that plays the game

fundamentally. They are not bound by trammels or customs or past history or precedent or anything else. They open-mindedly go at any problem that comes up, without fear or favor, and as such I believe they are going to prove the greatest innovation that the profession of architecture has ever inaugurated. I look forward to the Post-War Committee being the sensation of the redevelopment of architecture after the war, and I beg of you to see that every one of you does what he can to make it so.

Among the activities of my administration, or rather the activities that are planned for my administration, is an effort to increase our membership. I went to the convention with the hope that I would be given a sort of club with which to bring that about, a power on the part of the directors given by the convention to decrease the dues since we feel that we are able to do it, and I felt that with that we could go out to the profession at large and say, "Now, if you will come into the institute at this time you will be yourself instrumental in making it possible for us to make the institute available to a great many more people." But in its wisdom the convention did not see fit to give me that power, and the result is I feel something like Samson when he faced the 10,000 Philistines. We have still got the job on our hands, and the characteristics of the animal are all here excepting the jaw-bone, and the job is here and we haven't the club to do it with. We have, however, got some pretty able material and some pretty willing material that has undertaken to handle that tremendous job of membership.

When we have a hard and rather nasty job, we come to Chicago to have it done, and in this case we have turned to Mr. W. Fred Perkins to take this little thing on as a kind of side line, and with his usual complaisance he has agreed to do it; but I beg of you all to help him. You see, I speak to you just as if you were all part of the institute. I can't help it. So far as I am concerned, you are. You all ought to be.

I could not make a talk of any kind without saying something about my own hobby. You wouldn't want me to. I believe in the professions, first and foremost, of all the manifestations of the human race. The professional idea to me is the most inspiring and most enthusiastic. I believe that the fact that a man devotes his life, a life of study and accomplishment, to the public and to his clients is the biggest thing that we have in connection with our calling; and I believe it is perhaps the only requirement that would justify a union, a real, hidebound, hard-headed trade-union, and I would like to have the architects and the lawyers and the doctors, and everybody who serves the public and serves his clients before he does himself, join hands in a union, and the first purpose of it would be to make the young professional man able to earn a living and acquire a competency before he has got to that point in life where he is no longer able to make a contribution to the art that he happens to be practising. Now, I don't want any of you to forget that we haven't yet got a union, but that we are going to have it some day, just as sure as a new day is coming.

In that connection I was pleased to hear to-day that there has been a stepping-stone toward that started in Chicago, and that is the Art Service League, of which Mr. F. W. Perkins is secretary. That is a step in the right direction. It does not go far, however, but if it is right for any two to get together, it is certainly right for four, and when we have got up to the limit of those that can come into this Art Service League, why stop? Keep on going and take everybody into your league that has a right to call himself a professional man.

Now for a criticism of my friends in Chicago. You have a funny way of forgetting your algebra. You know an arithmetical sum is a simple problem. Why should you forget what an algebraic sum is? You have heard of "cancellation of effort." You are the best examples of it that I know of here in Chicago, unless it is in New York, and unless I line you up against each other. When a man in Chicago makes a great suggestion, somebody in New York rises up and proposes the contrary: when some one in New York suggests something worth while, some one here in his wisdom suggests the contrary. I put that up to Mr. Holsman, and he didn't think it was so, but I believe we have got the proof. We wanted to get rid of that canon on advertising, and we spent a year on a report. They put it over and had the good fortune to get rid of the canon against advertising. Immediately some Chicago man thought that wasn't quite the right idea, and you have stirred New York up by proposing that they should make advertising compulsory. Of all the things that were done, that was the one thing that started New York. They immediately passed a resolution over there, wanting Canon Four put back in the code. Now the result of the effort of New York and Chicago on that subject amounts to about as much as if it were left alone. That is the algebraic sum. Now you have started here a resolution before the institute in regard to State Societies, one that appealed to the institute to the extent that they adopted it. What does New York do? They pass this resolution:

"Be and it is hereby resolved, That in the opinion of the Executive Committee of the New York Chapter of the American Institute of Architects, the American Institute of Architects should discourage the formation of State Associations of Architects, whose standards of membership are of a lower plane than those of the institute, as being against the best interest of the Art and Practice Architectural, and it is further

Resolved, That the American Institute of Architects lend its efforts to increased influence among non-members of the profession by developing their interest in higher tech-

nical and ethical education and subsequent membership in the institute, rather than to lower its standards in order to gain merely an increase in membership."

Why can't we stop that and all line up in favor of the things that are worth while and quit pushing opposite ways? I do not believe those New York men understand what they are backing. If they could stand before this crowd they never would for a minute call it lowering their standard to ask you to come into the institute. I am sure I do not. I am sure we have a lesson to learn, as I said before, from the example you have set. You have shown us that. By attention to business you can improve the architect's chances for being somebody in this world, and to me that is the most important thing there is in any architectural society.

It is getting late and I have talked enough. I just want to make a little confession of faith here before I stop. If I can have my way, I would have the American Institute of Architects a greater institute. I would make it effective through a powerful presidency. No democracy can be 100 per cent effective without an autocratic emergency executive, which means giving to the next president of the institute the veto power. I believe in a much more easily attained livelihood for the professional man, because in no other way can we hope to make good our professional claim of serving our clients and the public with a worth-while service. I believe in big men for big jobs, and I would have much more attention paid by the American Institute to their discovery and use. Modesty is a characteristic of greatness that should not be allowed to interfere with the capitalization of our best material. The institute is filled with big men. There are many of them right here in Chicago that you will never hear from unless you yourselves dig them up because they are modest and they are keeping their lights under a bushel. I believe, as you know, in a league of the professions, and I would have the American Institute do its part toward creating such a union. Finally, I believe in just two bodies of architects in the country, those who are in the American Institute and those who once were. I thank you.

A Patriotic Duty as Well as a Good Business Proposition

We commend this extract from a long editorial in the New York *Sun* to the consideration of those who have money to invest:

"To build houses money is needed, and the men who control money can do no more patriotic or profitable thing than to supply it to home builders. By furnishing the money they would provide the means to employ labor, and employed labor would seek to invest its surplus earnings in more dwelling houses. The menace of non-employment would quickly disappear, the capital invested in dwelling houses would return a good profit, the owners of those dwelling houses would contribute by their contented industry to the further and continuing material, political, and social prosperity of the nation.

"The great machine by which the capital for this tremendous enterprise should be distributed can be erected by the capitalists of the United States in accordance with the sound principles of business. What is required is a corporation, or number of corporations, financed from the great money centres, and operating in accordance with a general

policy modified to meet the needs and practices of various sections. It is likely that the laws of most of the States as they stand now would protect borrowers and lenders equally; if in any State this was not the case the necessary legislation could be enacted. The terms of loans should be as liberal as sound business practice would permit; the element of charity should not enter the transactions of the corporation, but its directors should be animated in their conduct by the highest ideals and prudence."

Public Works Can Help

"There is but little if any doubt in the minds of the leading business men of this country that the next few years will be a period of great activity and prosperity. Such being the case, a less than normal amount of public works construction during these years would be highly in order because labor and industry would be fully employed with private affairs. But in the meantime and until the business of this country has gotten back to a normal basis, the Congress of the United States and the several States and municipalities should take up the slack in business by providing for concentrated programmes of public works."

Editorial and Other Comment

Pointing the Way

WE take particular pleasure in publishing the letter from Mr. Eberhard, of the well-known Philadelphia firm of Magaziner & Eberhard. It makes an admirable reply to Mr. Hamlin's last article, and voices what we believe to be the ever-increasing tendency of the times. There is only one way for any body of men, who are working along similar lines and for a common purpose, to avoid needless friction and dissatisfaction, and Mr. Eberhard well expresses it:

"Does the architect realize, and act as if he did, that the men working for him are of the same clay as he; that for every ambition that he has, for every aspiration, the man in his drafting-room has one to match; that as he finds it pleasant and stimulating to have his experience broaden out, so also does his draftsman; and that the one the same as the other becomes stifled when one day is just the same as the one before and the one after."

The Housing Shortage

IN this number are presented some interesting comments on housing conditions. The report from Mr. Ihlder of Philadelphia is especially enlightening, and no doubt expresses conditions that prevail pretty generally. Apparently there is not much hope of immediate relief anywhere, and the question of high rents and eager competition for available places to live will continue for a considerable time. From the Council of National Defense, Washington, we learn that:

"It has been estimated that the United States was short a million homes at the end of the war. A campaign to stimulate and encourage increased building was begun soon after the end of the war, and carried on during the first half of the present year, and the national need of increased building became thoroughly advertised. In the meantime, however, those industries whose activity is a prerequisite to building, such, for example, as brick-making, lime, cement, and lumber production, remained relatively stagnant, or tied up with price and labor disputes, until late in the spring. The production of raw materials necessary in building construction was far below normal throughout the armistice period. Many plants were operating on part time, and some were closed down entirely. Glass production was reported to be on a 50 per cent basis as late as May. In response to the building campaign and the recognition of the general need, and also, no doubt, in anticipation of handsome prices rendered obtainable by the acute shortage of housing, a fairly large building programme was eventually gotten under way, and it is now experiencing handicap by reason of the shortage of building material which, throughout the winter, was obviously impending. The period of high and increasing rents and of high and

ascending prices of houses appears, therefore, to be fairly certain of continuing for some time to come."

Wanted: A Board of Censors for Every Community

IT would be "a consummation devoutly to be wish'd" if we might have a board of censors in every town and city in our country to save us from the local carpenter and builder, the man who advertises himself as both arch-e-tect and builder. We look back with pain and a sigh upon the jig-saw period, upon the trail of Queen Anne and other queens, upon mid-Victorian, upon some late ebullitions of so-called domestic Gothic. And alas! and alack! we are looking too frequently, these modern days, upon near-colonial, both Dutch and American. The old colonial houses that one finds and loves in wandering through New England, or out on Long Island, have nearly always the redeeming grace of having been built by carpenters who took their models directly from old books of approved types. Their charm lies in the directness of plan and simplicity of detail. They are restful to look at and restful to live in, as many can testify, and as many more will, as they follow the call these days of city rent-robbers and go back to the farm.

There are towns in New England made lovely by the old elms and a prevalence of colonial houses, inheritances of the past, and it is a pity that mere money should be permitted to build houses among them that are in execrable taste and out of keeping with everything surrounding. Our suburbs are places where a house is a house, and the newcomer is no respecter of traditions. If he has the price and the bad taste he can destroy the livableness of a whole neighborhood by his expensive big house with eight bathrooms, a watchman's tower, and a music-room for the pianola or phonograph. If such people have no taste of their own, why not subject their plans to a board of censors, who could show them the way to build in keeping with the traditions of local good taste of earlier times! "Colonial" is a name to conjure with, and in the hands of architects with a knowledge of the past and a sense of fitness it can be played upon with variations and yet be kept essentially true to the original.

ARCHITECTURE has published a number of charming pictures of alterations of old houses during the past year, showing some admirable adaptations of colonial. A helpful sign of the times with regard to suburban architecture is to be found in the marked advance shown in many homes built to meet the needs of our industrial towns under the direction of the United States Housing Corporation. An ugly or even a tolerably successful house out of key with its local environment is an affront to the whole community. We must leave it to the architects to teach both the public and their clients better manners.

The Architect and the Draftsman

ARCHITECTURE,

597 Fifth Avenue,
New York City.

To the Editor: The draftsman who went to war has failed to return to the drafting-board; they say he has found more congenial employment and better pay elsewhere.

The architect is busy again and needs him; he must have him, in fact, and a substitute cannot be developed overnight. What is he going to do about it? There is but one ready answer: "Get him back to the board." Does this mean that he should be looked up and argued with? That's hardly practicable. The answer is that a draftsman's job should be as attractive and as well paid and have just as many possibilities as similar jobs in any other line. If it is not so now it should be made so.

For a man to become a capable draftsman means a serious effort, years and years of hard work, often overtime work, and generally a real liking for the business. He should be able to do better for himself by using this knowledge and ability than in doing anything else. He will not leave it for something else if it gives him somewhere near the return his brothers in other lines are obtaining.

The fact that so many draftsmen have refused to return to the drafting-room after leaving the army is an indictment against architects, their offices, and the methods which architects have employed in dealing with draftsmen.

Is it possible that the draftsman's job has not been as desirable, either from a point of view of pay, pleasant working conditions, or for future outlook, as the jobs of men in other lines of work? It is not only possible, it is and has been a fact since the writer can recall. It is not the fault of the draftsmen; they have been as good as other workers. It is distinctly the fault of the architects. As they have failed to accomplish anything for themselves as a body, so have they failed in the conduct of their individual offices. They have lacked vision; they have not known the meaning or value of co-operative effort or of how to obtain individual effort. They have been selfish and short-sighted and have not allowed themselves or their men to extend to their fullest. The result of all this is that they have wasted a great percentage of their own work and that of their men. The returns for all have been small, and for all the outlook has been unpromising, the profession abused; and, worse yet, our architecture is the mirror in which all this discord and failure is reflected.

It is the business of the architect to put things to rights. It is to the credit of the draftsman that he has shown a willingness to do his part to help matters out by the establishment of an association of draftsmen so that these things can be discussed. But the architect can hardly relinquish his position as leader in matters concerning the profession. It would be well for him to meet their situation squarely and work out an honest solution. Otherwise his leadership might well be questioned; and perhaps the draftsmen will decide these matters without his say so and force a solution without his consent.

If the architect is willing, just what can he do? He should first of all try to get a distant view of himself and

his office in relation to other business; he should try to see his office as an integral part of a business system or order such as he would wish to subscribe to, one that is based on honesty and fairness and congeniality. He should question whether his office is representative as a unit of such a system. He should feel his responsibility. A million like him seeking to be right would go far to making this country the right sort of a place. He is one of that million.

Does he realize, and act as if he did, that the men working for him are of the same clay as he; that for every ambition that he has, for every aspiration, the man in his drafting-room has one to match; that as he finds it pleasant and stimulating to have his experience broaden out, so also does his draftsman, and that the one the same as the other becomes stifled when one day is just the same as the one before and the one after.

Now, having thought this over, he might call into his private office one of his draftsmen who has been diligent and tell him he is satisfied with his work, and for him to carry on, that he should not be ambitious to leave and go into business for himself unless he is willing to take a hundred chances, but that his ambition might better be in the way of making himself more useful and necessary to the office and the office would, in turn, stand by him.

Having said this, how about outlining just what the office is going to do for this draftsman? Sure! Let him keep his job and give him a raise once in a while. That's not enough. He has a little more coming to him than that. It's not just a case of a job with this sort of man. It's his life's effort he is giving. He has a right to expand this effort to his limit. Mr. Architect must realize this, if he wants the best out of his man, and act accordingly. He must think of his draftsman as his brother architect. That's the key-note! Some time the one is the better man, some time the other; there's no rule. The boss, as he is known, has, however, the advantage of holding the pocket-book. He should not, however, presume upon this advantage. His draftsman is working with him, not for him.

On the one hand, it is a plain business proposition. The architect allows his draftsman to do his best because it will pay him best. On the other hand, it is the decent thing to do. It is the "esprit de camaraderie" in its best form.

There is necessary a better understanding between the architect and the draftsman; the draftsman to learn more of the point of view and the troubles of the architect and the architect to know his draftsman better. So long as either believes this is not worth while doing the profession will have a handicap; but if accomplished it will prove in just the same proportion a real help.

Mr. Magaziner and I are working on plans for an office organization which we hope will solve for us the problem of the business relationship of ourselves with the other workers in our office. When we have gotten this in some form, I will be very glad to write something about it, if you wish.

I am, yours very truly,

VICTOR EBERHARD.

MAGAZINER AND EBERHARD, Architects,
603 Chestnut Street, Philadelphia.



NURSES' HOME, GREENWICH, CONN.

Wm. B. Tubby, Architect.



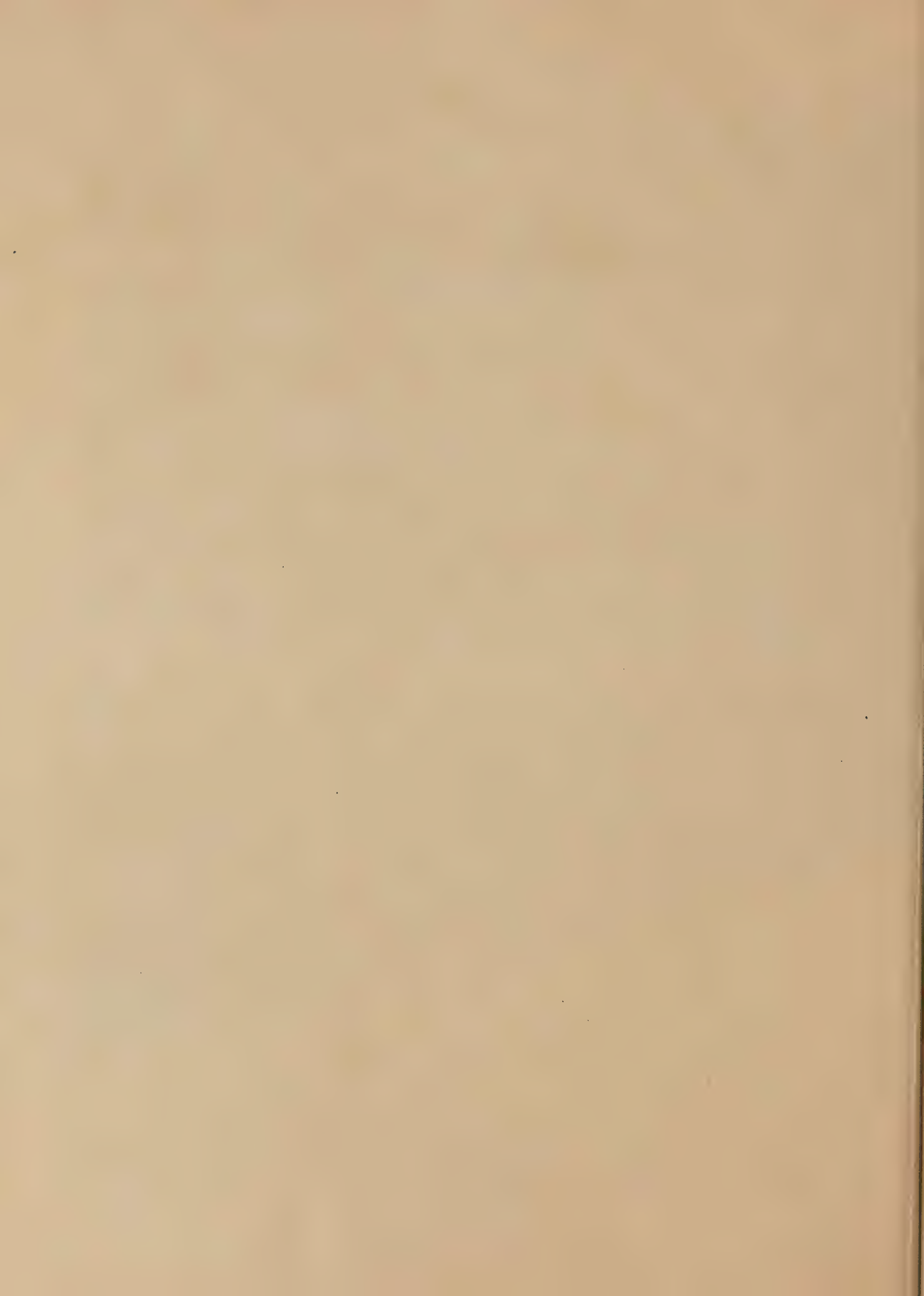
REAR OF BUILDING.



LIVING-ROOM.

NURSES' HOME, GREENWICH, CONN.

Wm. B. Tubby, Architect.





ENTRANCE TO PORCH.



MAIN ENTRANCE.
NURSES' HOME, GREENWICH, CONN.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

NURSES' HOME AT GREENWICH CON
WILLIAM B. TUBBY ARCHT. 81 FULTON ST N.Y.C





GARDEN VIEW.



BOAT-HOUSE.

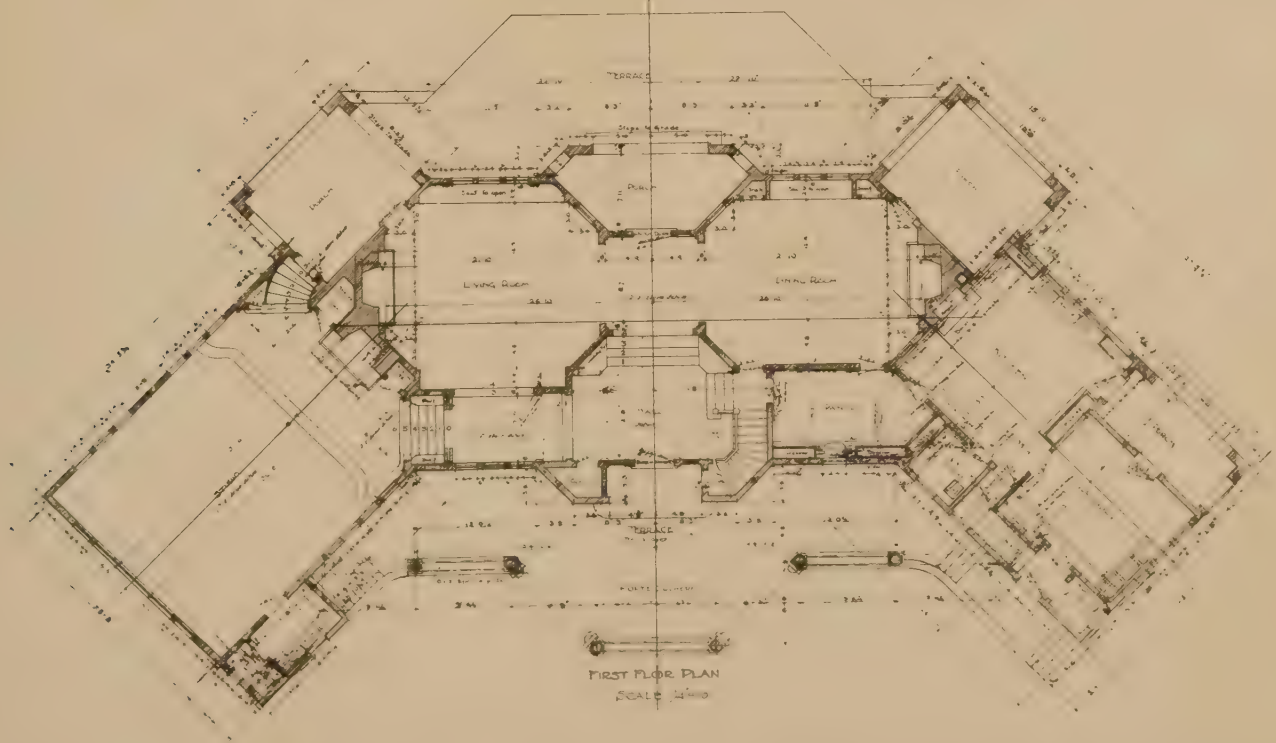
Grosvenor Atterbury, Architect.

COUNTRY ESTATE, ALBERT HERTER, EAST HAMPTON, LONG ISLAND.



PERGOLA.

HOUSE FOR
ALBERT HERTER ESQ.
EASTHAMPTON L.I.



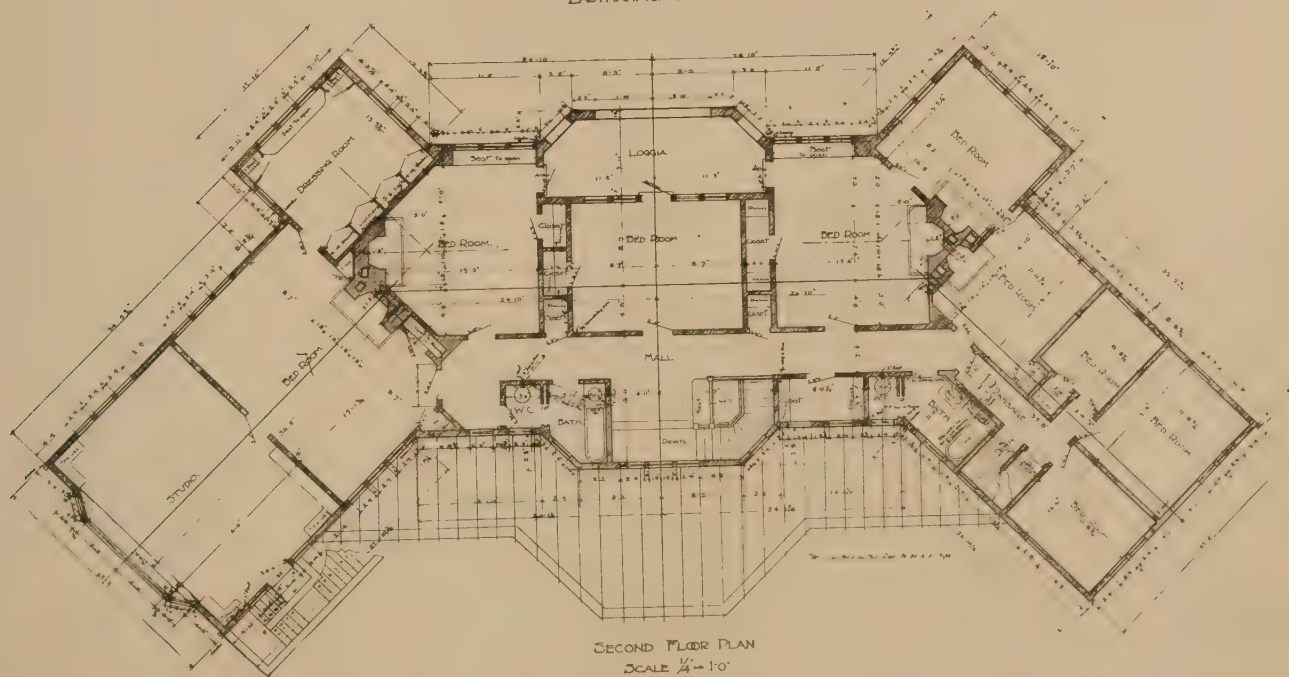
COUNTRY ESTATE, ALBERT HERTER, EAST HAMPTON, LONG ISLAND.

Grosvenor Atterbury, Architect.



BEDROOM.

HOUSE FOR
ALBERT HERTER, ESQ.
EAST HAMPTON, L.I.



Grosvenor Atterbury. Architect.

COUNTRY ESTATE, ALBERT HERTER, EAST HAMPTON, LONG ISLAND.





INTERIOR.



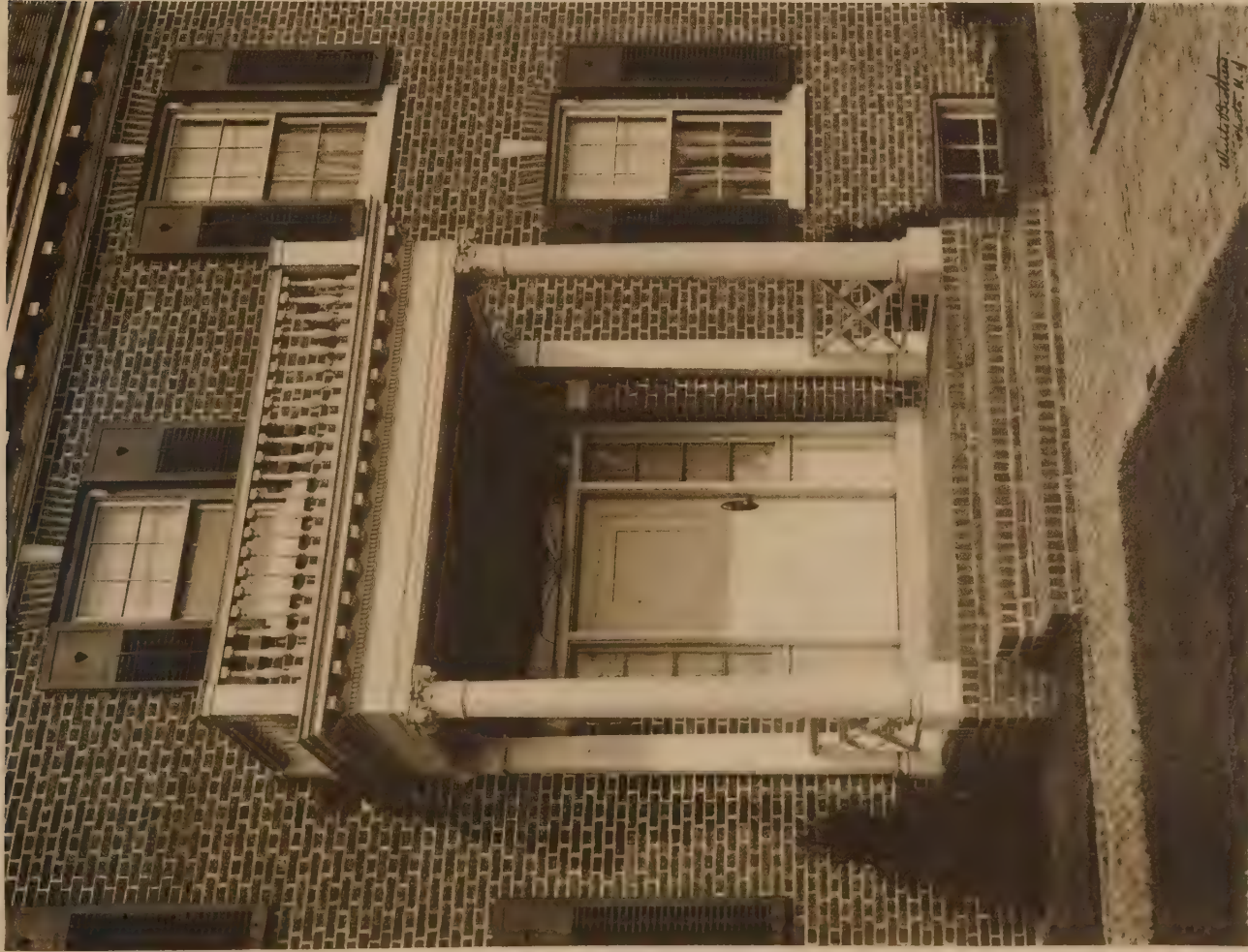
INTERIOR.

Grosvenor Atterbury, Architect.
COUNTRY ESTATE, ALBERT HERTER, EAST HAMPTON, LONG ISLAND.



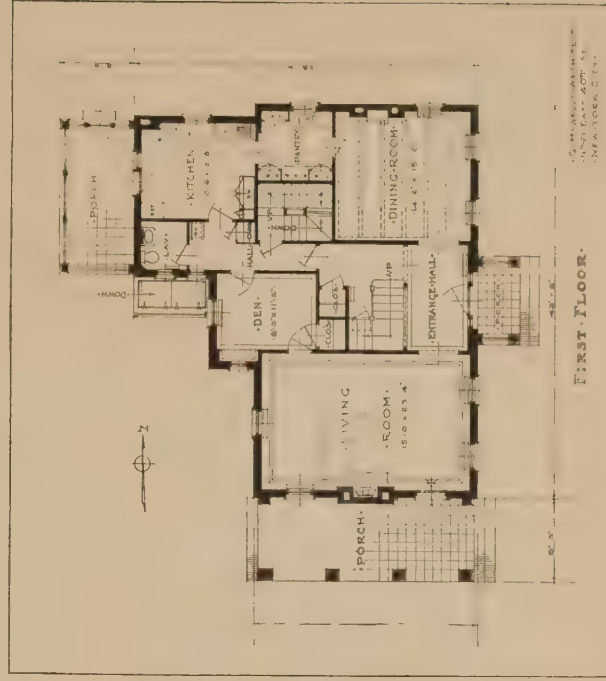
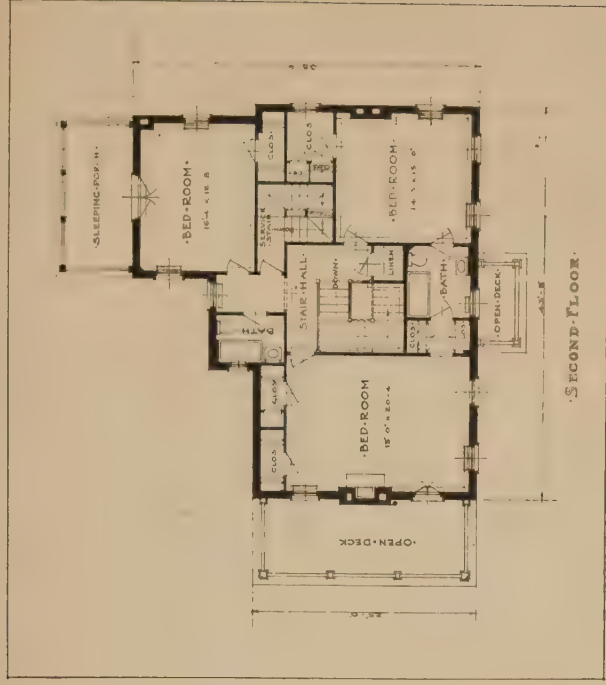
HOUSE, GEO. H. WELLS, MOUNT VERNON, N. Y.

Geo. H. Wells, Architect.

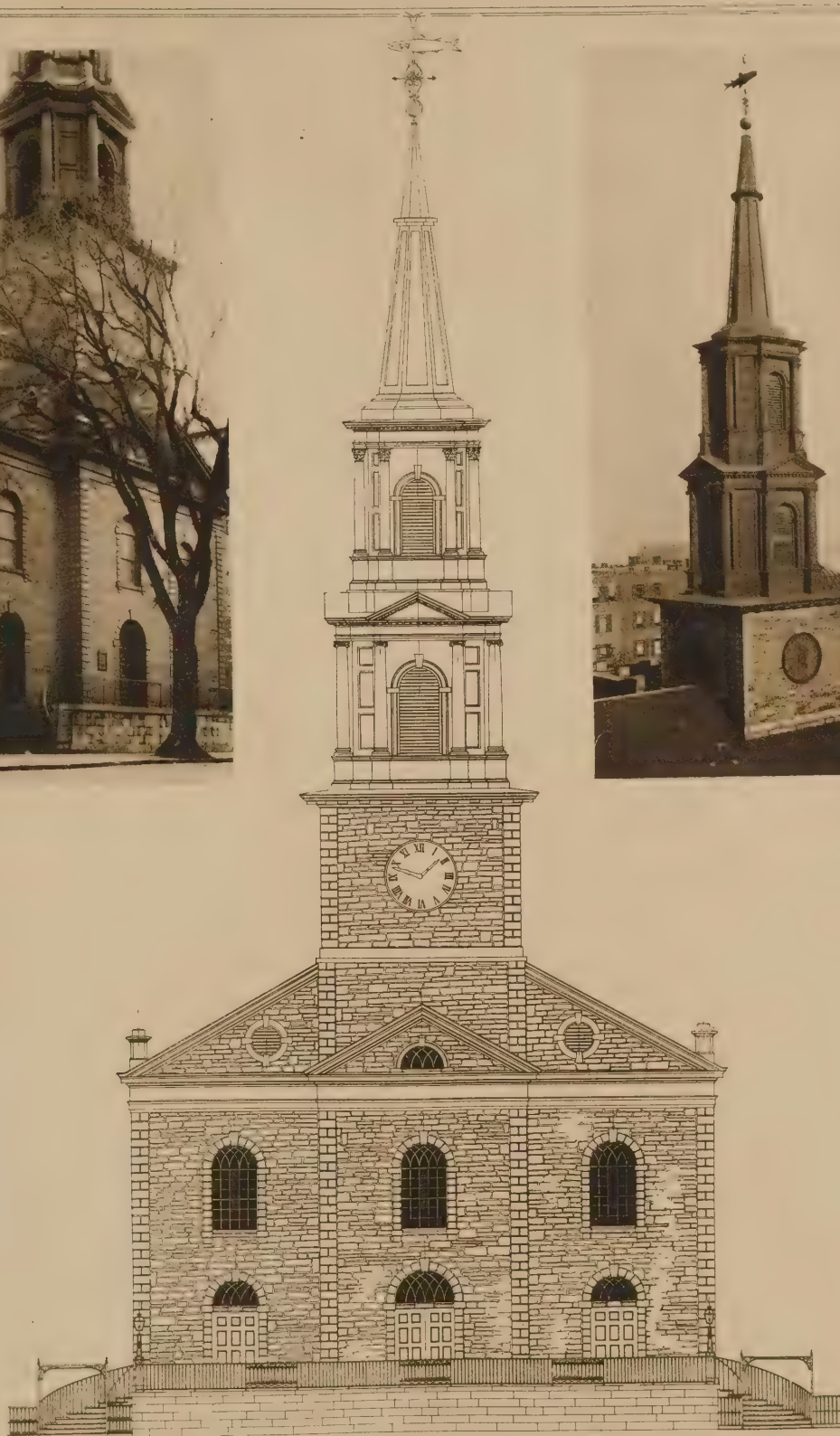


MAIN ENTRANCE.

HOUSE, GEO. H. WELLS, MOUNT VERNON, N. Y.



Geo. H. Wells, Architect.

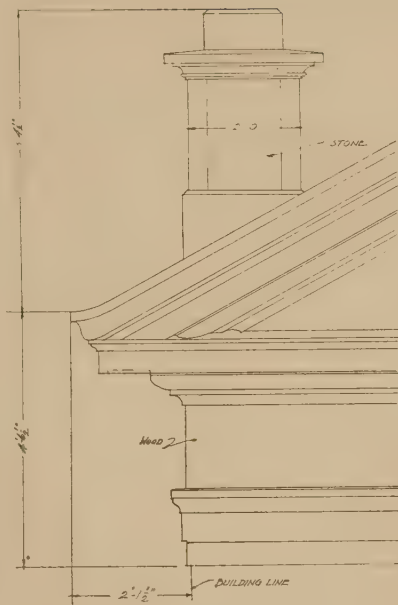


CHapel ST ELEVATION
2ND PRESBYTERIAN CHURCH
ALBANY N.Y.

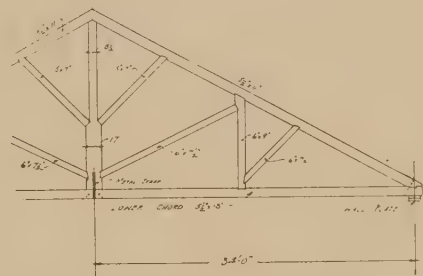
DR. HENRY P. ARCHITECT

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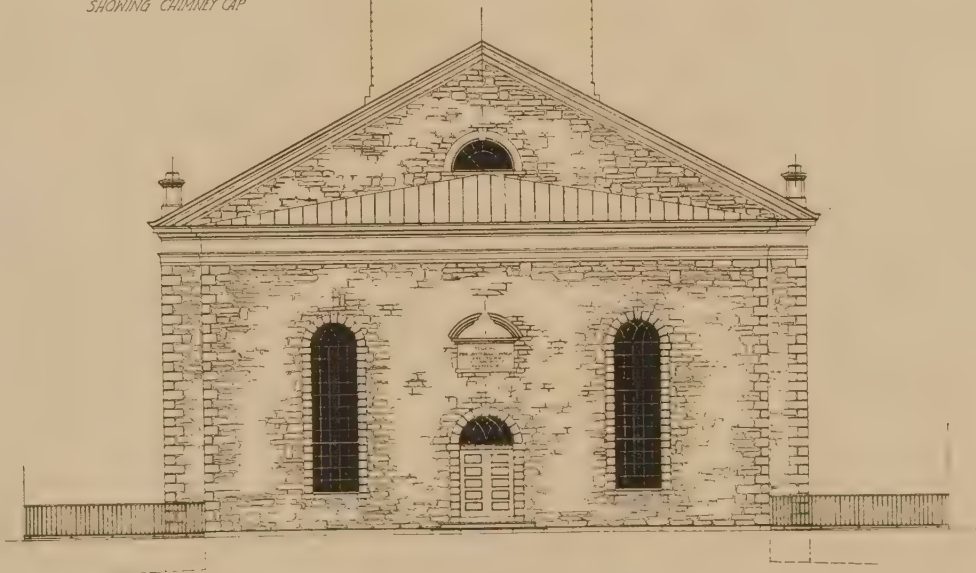
Measured & Drawn by
J. L. Dykeman '18



▲ MAIN CORNICE ▲
SHOWING CHIMNEY CAP



▲ TRUSS DETAIL ▲



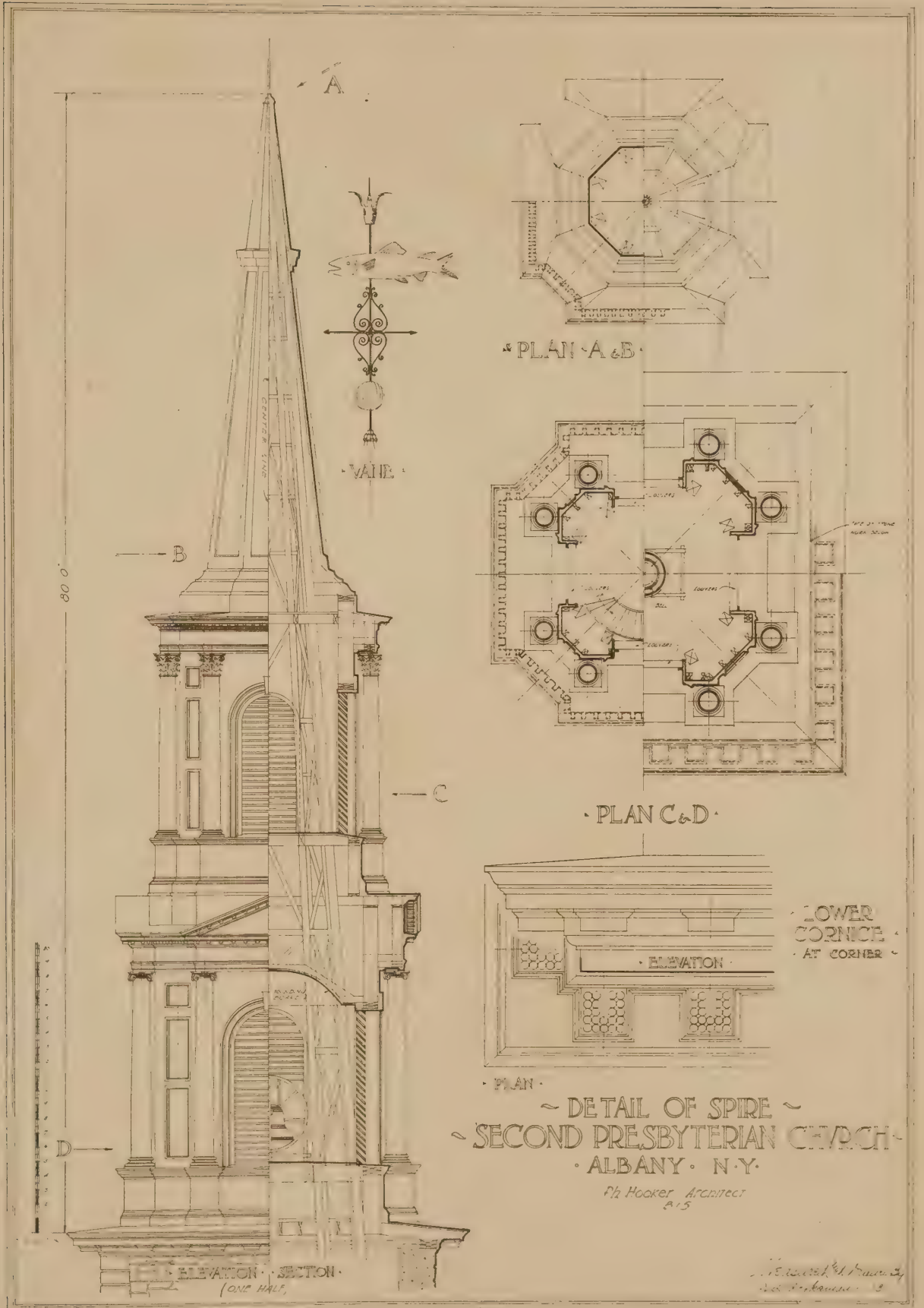
LODGE ST. ELEVATION

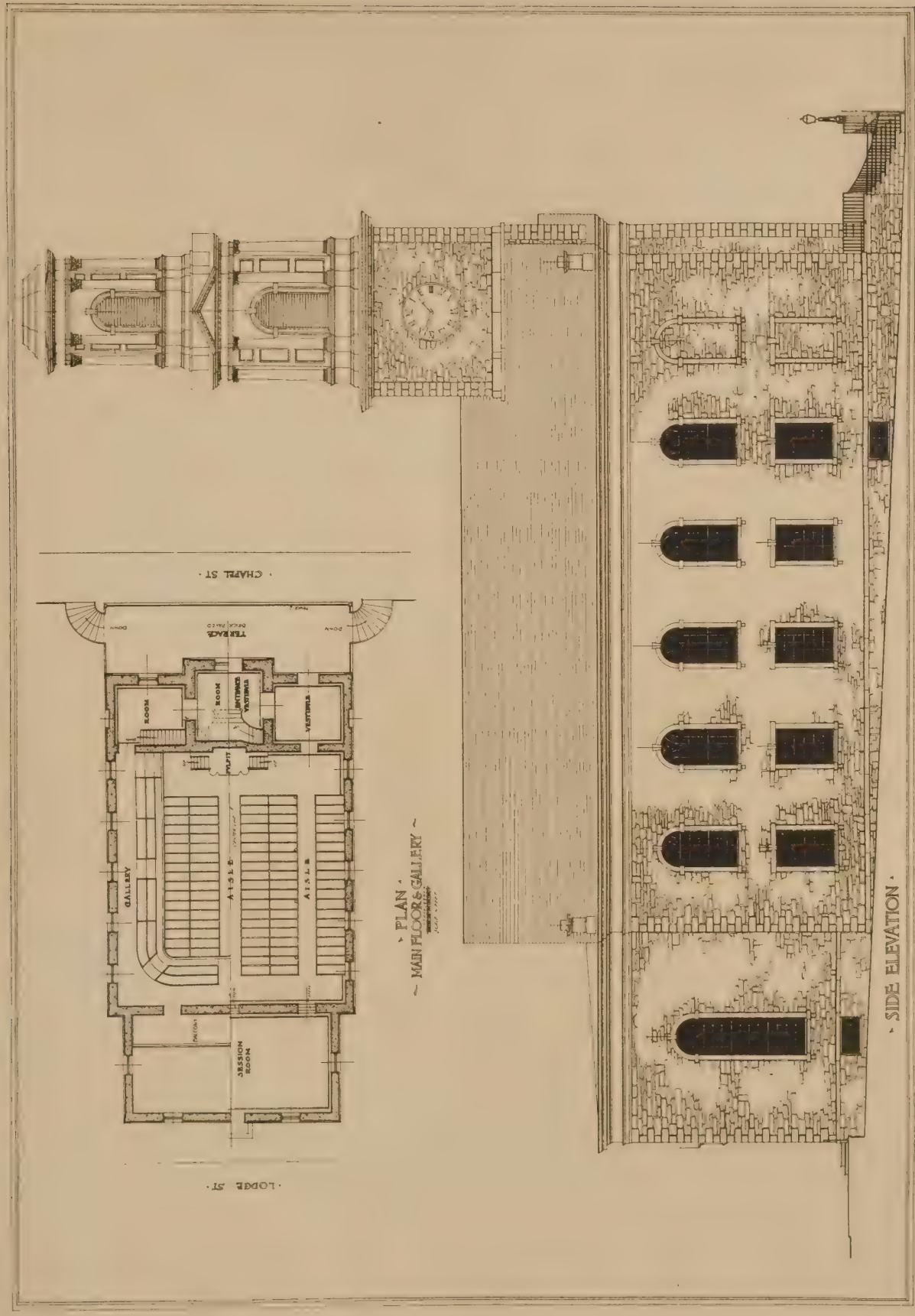
~ SECOND PRESBYTERIAN CHVRCH ~

ALBANY, N.Y.

Ph Hooker Architect
1810

Measured by David
J. L. Johnson

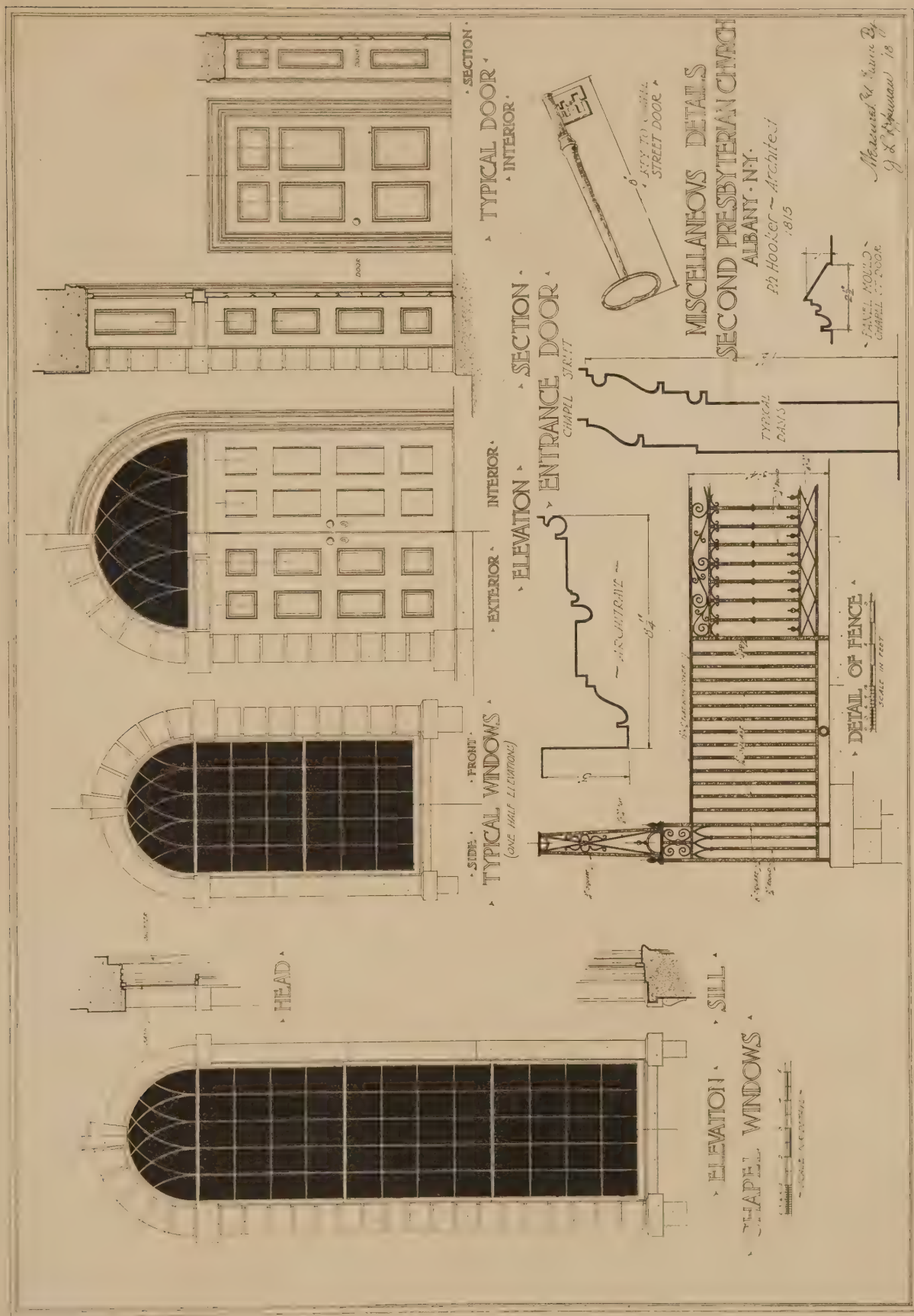




SECOND PRESBYTERIAN CHURCH, ALBANY, N. Y.

Measured and drawn by J. L. Dykeman.

Ph. Hooker, Architect.



Art and Electricity

By DeWitt Clinton Pond

THE artist dreams, and dreaming he creates—art is produced through inspiration. The novelist, impelled by the pressure of a plot that has struck fire within his imagination, writes his masterpiece. The painter, thrilled by



Hall lighting.

the color of the hills, the mystery of the plains, or the surge of life in a great city, is driven to express these in tangible things on canvas. The architect can only design a thoroughly artistic structure if he has

first a definite and inspired conception in his mind.

Negatively, if no dream inspires the worker, whether he works with oils or words or building materials, then that which he creates is the work of an artisan and not of an artist.

To the dramatist the play's the thing; and to the architect the building. Because of this, mere draftsmanship is not architecture, and mere cleverness is not art. If the architect does not feel an impelling force driving him to create, his work will lack life and character. It will be as a dead thing.

But the dream is not enough. Inspiration must be expressed. Many men and women are thrilled by the inspiration of a beautiful home—a home that would express latent hopes and desires within them, but unfortunately, they cannot make these longings articulate. Technique is necessary, and this is what the training of the architect is for. Given the inspiration and the technique, the masterpiece of the architect is assured.

The question of the technique of an architect, however, is one which has not been definitely settled. Does the architect, working with structural materials, create his masterpiece in the manner that a painter working with oils and pigments creates his, or is the architect's technique confined to the making of a beautiful drawing? Many writers have lamented the fact that architecture has become so far separated from the actual construction of buildings. In the mediæval days the builder designed as he built. He combined a knowledge of structural design with a knowledge of artistic expression. The result was a perfect combination and we have still to learn from the builders of olden times the perfect art of architecture.

Modern conditions make this type of work impossible. A few architects are now acting as builders, but on the whole there is too little relationship between design and construction. The architect's work is in the drafting-room, the builder's work is on the field, and some process of growth seems necessary in order to bring these two types of activities together. The architect might be able to help in this process provided he assumed a more sympathetic attitude to the actual operation of building. If he could *feel* the structure he is designing in three dimensions rather than as a flat plan, section, or elevation, his attitude would be

more healthful than that of the mere designer of drawings. In order to do this he must have a conception of the building as a whole—its construction, its structural members, its appearance when finished, and even a conception of the appearance of the rooms when the furniture is placed within them and when used by the occupants of the building.

To carry out this programme, the architect must take to himself technical knowledge of construction, and at this, as a rule, all that is artistic in the architect rebels. This is probably due to two factors. The first is that technical knowledge is exact and scientific, whereas the architect is constantly interested in having a free scope for his imagination. The second is that the schools have never attempted to teach technical subjects in a manner that would interest architectural students in the big factors and interesting developments of structural work, and have confined themselves to teaching formulas which unquestionably bored the artistic students.

There is, however, a latent interest connected with all structural work which can be found if proper diligence is used. Artists have seen in the gaunt steel skeletons of a building inspiration for their paintings and etchings. There might be written a romance of construction typical of the force of American life, and if the architect grasps such a conception of structural problems he will at once be interested in many technical questions which undoubtedly bore him when presented simply as formulas and mathematics.

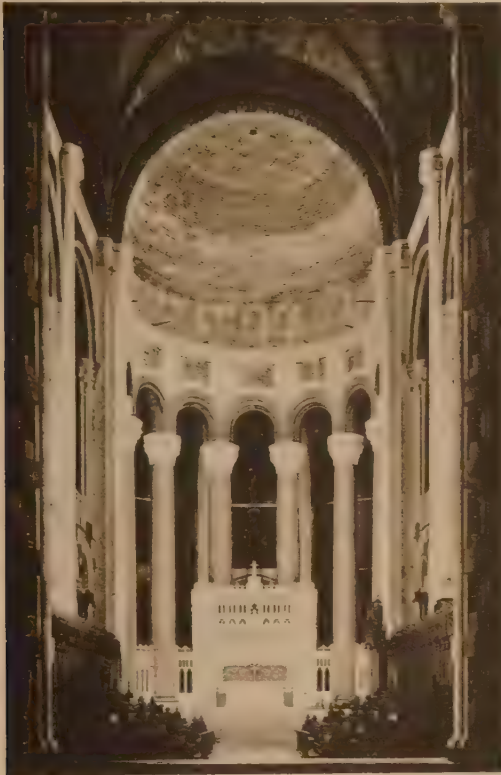
In one phase of work alone, which is necessary to the complete building, there are many possibilities of interest which are overlooked. At one time the word electricity opened vistas of possible development to the mind of the most phlegmatic person. The possibilities which electricity called to mind seemed limitless, but in the accomplishment of the end which electricity now serves resort was made to technical knowledge and information. At once electricity became a scientific subject and enthusiasm was dampened by seemingly endless formulas and irksome experiments. It was not until the student had studied for years fundamental rules governing the action of electricity that he was able to grasp possibilities of the subject. Often by this time



Plan the music corner.

his enthusiasm had worn away and he had become a mere technician.

The architect comes in contact with electricity, as every modern building must be equipped for electric lighting at least; but as a rule he looks upon it merely as a technical subject which he must refer to an engineer to settle for him, and the interest which he undoubtedly would feel for the tremendous possibilities of making his building more habitable and artistic through the means of electricity is lost because of his impatience with all things mechanical. Certain



Night view of choir and sanctuary, Cathedral, St. John the Divine, New York

writers for electrical magazines attempt to obtain the architect's interest through articles showing wiring diagrams, wiring symbols, and such technical data as may make the architect's task of selecting the proper appliance and making the proper drawing less difficult. Such methods, however, have failed to arouse any particular interest in the minds of an architect who is essentially an artist. The wiring diagram is to him another technical matter and devoid of interest.

It seems a pity, however, that the architect cannot grasp the modern wonders which electricity accomplishes. Turn aside from technical matters and look for a moment at the interesting things accomplished by electricity.

Not long ago one would have imagined it possible only in such weird tales as those of the Arabian Nights that a room could be flooded with light at the mere touch of a finger, with no lighting fixtures of any kind apparent to the eye. Indirect lighting, to be sure, is nothing new and presents little novelty, and yet this mere accomplishment at one time would have furnished the inspiration for a novel.

Merely by the turn of the wrist, heat is generated, and a whole feast can be prepared without the sight of a flame. This, only a few years ago, was generally considered a mar-

vellous thing, but at present the electric stove, or the samovar, heated by the means of electricity, are a commonplace. In the home one may find even inconspicuous motors which, however, have power to perform work with such lightning speed as was only attributed to the genii of fairy-story days. The difficulty is that the motor has become a commonplace affair and is not looked upon as the wonder-worker which it once appeared to be, but if one can gain the proper perspective he can see that, after all, we have here something which would have been a marvel to our forefathers.

Electricity also affects the actual artistic expression of the architect. When he plans a room, this room should appear to him more than simply a rectangular space allotted to a particular purpose on his plan. If he could feel this room in its three dimensions, he would see it filled by the sunlight in the daytime and lighted by the subdued glow from electric lamps at night. Be he ever so artistic in designing panelling, in studying the scale of his moulding or the proportions of his openings, the entire effect may be spoiled if ugly lighting fixtures are selected or if the fixtures are placed unwisely. Lighting changes the entire atmosphere of a room, and would not the architect rather dream of his room lighted by a warm, subdued, but diffused light than by a hard concentrated glare which will produce ugly shadows never dreamed of when he studied his moulding? Such consideration should enter into the very fundamental scheme of an architect's plan, and his technique should be such that when the room is actually built the entire effect, including lighting, will be considered as a whole.

As the architect schemes out his house, he should see it filled with all the appliances which make life in it the comfortable but complex existence produced by modern civilization. There are almost innumerable electrical appliances which may be used for the comfort and convenience in a house. In the living-room lighting is a most interesting factor to the architect. The lamp on the table, the standard lamp, and the side-lights in the wall panels or near the fireplace are fixtures which are sure to make his room more attractive at night if located and designed properly. There are, of course, many appliances aside from those dealing with lighting which are useful in the living-room. The hostess will find the tea samovar useful, or the owner himself may be pleased to use an electric cigar lighter.

Owing to the modern servant problem it is almost essential to have provision made for a vacuum-cleaning outfit, and there is no question about the fact that in most modern houses electric fans are almost a necessity in the summer time. Provision for all of these fixtures can be made very simply. One floor outlet and possibly two wall or baseboard outlets are all that will be necessary for every-



Knoedler Gallery, New York. Night.

thing except the side lights which would require special outlets properly placed in order that they should fit into the architectural scheme.

The same type of outlets can be used in the dining-room to take care of almost innumerable appliances which the modern housewife finds necessary. There can be used an electric toaster, coffee perculator, grill, egg boiler, vegetable dish, entrée dish, candlesticks for the table at night. The only difference in the type of outlet is that under the dining-room table there should be what is called a "cluster" type of receptacle.

In the kitchen the work becomes more mechanical and this type of appliance is necessary. The dishwasher is now looked upon as a necessity, and a utility motor is of tremendous assistance. It may be even necessary to look upon the refrigerating machine in the future as more of a necessity than a luxury.

Pursuing the mechanical elements to the one room where it is perhaps the most useful, we find in the laundry outlets necessary for a flat-iron, a washing-machine, an ironer, and all the appliances connected therewith. In one section of the basement an outlet should be convenient for ice-cream freezing appliances.

Leaving the mechanical elements and turning to the mere utilitarian side of electricity, in the nursery appliances are now designed for the warming of milk, sterilizing bottles. A luminous radiator would be of unquestionable service on cold days. In the sewing-room a motor is extremely useful as power for driving the sewing-machine. In the bedroom

outlets for such appliances as curling-iron, hair-drier, vibrator, boudoir lamp, water heater, etc., are useful and these same appliances can be of use in the bathroom.

Only a few of the actual appliances which the electrician has furnished for us have been outlined above, and for these few that which has to be provided by the architect is of great simplicity. In most cases simply two base outlets or wall outlets will be all that is necessary in a room. In some cases, floor outlets are essential, as in the living-room where it is desirable to have lamps on tables. It is not the difficulty of providing the outlets so much as the necessity of locating them properly which should be emphasized. The proper location of any outlet will always be a source of satisfaction to the owner of a house whereas, an improper location will always be a source of irritation.

Often, too, the owner does not realize that the items which have been referred to do not play very important parts in the architect's scheme for his building, and he will blame an architect more for a poorly located electric outlet than for a poorly designed moulding or badly proportioned opening. This is unjust but true, and it is for this reason that in this article an attempt has been made to emphasize the almost magic-like possibilities of electricity and the interest attached to it in the home.

As art is a true expression of life, and as modern life is not complete without many of the appliances already referred to, is not the conception of the home that includes these devices that give beauty, utility, and comfort not only a practical but an artistic inspiration?

Announcements

Save Us from a Like Fate

In a letter to *The Times* H. Heathcote Statham draws attention to the present danger, which is hardly realized, of having the "sham picturesque" in cottage building inflicted on us. As he says, the old cottages are dear to us from association, and it is rashly supposed by many people that the way to make new cottages picturesque is to build them like the old ones. He and we have seen the effects of this form of superstition both at Letchworth and at Hampstead. At Letchworth the high-roof superstition was so prevalent that over and over again, in going over the first houses erected there, there is scarcely headway up the stairs owing to the "hip" rafters of the roof coming down so low that one has to duck one's head to pass them, and the upstairs rooms are too low against the walls and higher than necessary in the centre, and the slopes of the ceiling were cut into by dormer windows—the most inconvenient form of window internally, however "picturesque" they may look externally. At Hampstead many of the windows are too small; in this climate small windows are not hygienic. In many of the kitchen living-rooms the fireplace to be used for cooking has the light on the wrong side, owing to faulty planning. A left-hand light is required for a cooking range, otherwise the operator is always in her own light. It is obvious that in both these "garden cities" the objective was more picturesque than practical, and that is an essentially wrong basis to start on. Mr. Statham's concluding advice is excellent: "Build as well as possible in regard to convenience and right use of material, and the picturesque will create itself in time. You cannot force it artificially."

Building News, London.

P. Tillion & Sons, architects, announce the return of Philip G. Tillion from duty with the A. E. F., attached to the 34th Engineers, Clement V. Tillion having previously arrived after service with the 106th Infantry.

Every architect will find valuable practical information presented in a most attractive manner in a volume recently published on "Lighting from Concealed Sources; A Practical Treatment of Lighting Problems to Obtain Satisfying Illumination and Individual Effects Without Exposed Light Sources," by the Engineering Department (J. L. Stair, Chief Engineer) of the National X-Ray Reflector Company, New York and Chicago.

Charles W. Attwood and Ernest H. Trysell, architects and engineers, beg to announce that they have opened offices at 603 Temple Building, Detroit, Mich. The partnership will be conducted under the name of Attwood & Trysell. They will be glad to receive catalogues from manufacturers.

Old House Mottoes

We are in receipt of an attractively printed booklet from the Western Brick Co., Danville, Ill., with the above title, containing many quaint old-time mottoes that have been associated with homes. "The walls of Old-World castles, palaces, manses, abbeys, and cottages afford a wealth of verses."

"Hail, Guest! We ask not what thou art:
If friend, we greet thee, hand and heart;
If stranger, such no longer be;
If foe, our love shall conquer thee."



GARDEN SIDE.



LIVING-ROOM.

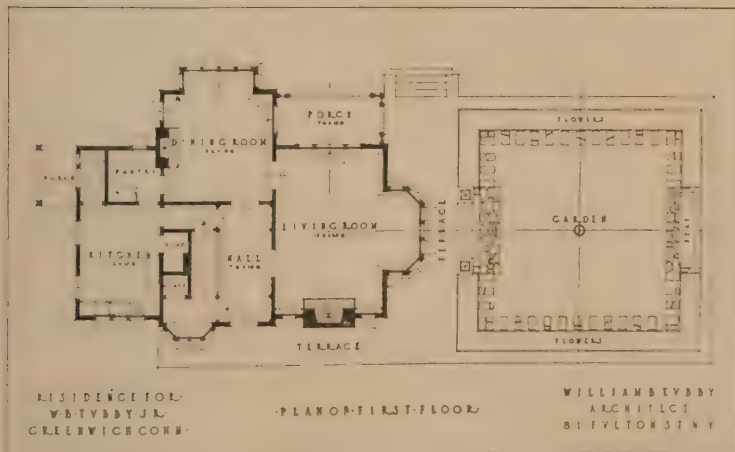
HOUSE, W. B. TUBBY, JR., GREENWICH, CONN.

Wm B. Tubby, Architect.



HOUSE, W. B. TUBBY, JR., GREENWICH, CONN.

*Wm. B. Tubby, Jr.,
Greenwich, Conn.*



PLANS AND ELEVATIONS, HOUSE, W. B. TUBBY, JR., GREENWICH, CONN.

Wm. B. Tubby, Architect.

Some Comments on Housing Conditions

Housing in Philadelphia Since the Armistice

From John Ihlder, Secretary, Philadelphia Housing Association

During the war Philadelphia faced the most critical housing situation in its history. The entrance of the greatest shipbuilding and munitions district in the country, its industrial population increased by leaps and bounds. First came the great negro migration of 1917, which swamped the sections inhabited by colored people. Then came an equally great though not as spectacular a migration of white workers. To meet the negro migration the Philadelphia Housing Association, organized a Negro Migration Committee, composed of all the organizations which have to do with the welfare of negroes, either as the whole or as part of their work. It also persuaded house owners whose property lay on the outskirts of negro districts, to take colored tenants when white tenants moved out. In this way the pressure was very considerably relieved, and after the first few weeks there was little illegal room overcrowding, though many single-family houses were, and still are, occupied by two or more families. The Migration Committee continued its work until well along in the summer, when the influx of negroes began to subside.

Then began the influx of white laborers. At that time Philadelphia had a large number of vacant houses, except in the negro districts, though a considerable proportion of them were out of repair. Steadily and swiftly these vacant houses were occupied by new comers, until by the end of September in those parts of the city accessible to the chief industrial districts, all that were fit for human occupancy were occupied; even vacant-room signs disappeared from windows. Cramp's Shipyard was fortunately located from the housing point of view, and apparently suffered least; but the New York Shipbuilding Company and others in September appealed to the Housing Association for aid in finding quarters for their new employees. The association, after studying the situation, advised the company to buy acreage near its yard and build dwellings. It did buy this land, and later the Emergency Fleet Corporation built there the town of Yorkship. Soon afterward the Hog Island Shipyard was begun, and the Housing Association was appealed to to find dwellings for the expected 30,000 employees. When it presented the facts, the Hog Island management employed a large force of canvassers, who went through the city, street by street, asking householders as a patriotic duty to take in Hog Island lodgers.

The Housing Association then called the attention of the Council of National Defense at Washington to the situation, and urged that the government erect houses, as the speculative builders by this time had practically ceased operation, and money, materials, and labor were almost unobtainable. At the request of various government departments, the association made investigations, not only in the city, but in towns and villages for twenty miles outside, and submitted reports. It held conferences of local builders, officials, and bankers. It sent representatives to appear before Congress. Meanwhile other industrial districts had begun to feel the housing shortage keenly, and national organizations like the National Housing Association had taken the matter up.

The story of the government's procrastination is an

old one. It finally responded to all this pressure so late that only a fraction of the needed dwellings were completed when the armistice was signed. Nevertheless, its activities during the latter half of 1918 had much to do with maintaining the morale of the workers until the influenza epidemic checked operation in shipyards and munition plants to an extent that would have been disastrous had the war been at a critical stage instead of being almost over. Philadelphia, overcrowded as never before, had a higher death rate than any other American city. The story of those weeks in October, 1918, reads like a story of the black death in the Middle Ages.

Not only were houses overcrowded, but unfit houses—houses that had stood vacant for years because of their condition, were occupied, and houses that had been kept in fair repair before were permitted to run down because materials and labor were scarce and costly, and because landlords were able to get tenants at high rents almost regardless of the condition of the dwelling. Meanwhile, the Health Department, having lost some of its best men to federal services, let down in the enforcement of legal standards.

Philadelphia, therefore, began the new era of peace under a serious housing handicap. It had, however, three reasons to hope for improvement in the near future:

1. The government houses were being completed. More than half of the government's appropriations for house-building were assigned to the Philadelphia district, and as a result some 5,000 to 6,000 dwellings, of which nearly 2,000 were within the city limits, would be added to the available supply. But with the signing of the armistice work on these slowed down; a few were abandoned. A considerable proportion even to-day are not completed. In December the Senate caused discouragement by ordering that work on all dwellings of the U. S. Housing Corporation not 75 per cent completed should stop. National and local organizations secured a hearing when this resolution reached the House. The Housing Association represented Philadelphia at this hearing, where the resolution was reversed and work permitted to continue.

2. The let down from the feverish activity of the war promised a diminution of population. While there was a considerable let down, and thousands of workers went back to their former homes, many of the industries continued to operate on an unexpectedly large scale, and some of the shipyards even increased their forces. During succeeding months, however, there has been a considerable diminution of pressure of population, due to various causes, among which one of increasing importance is the return of aliens to their native lands. While returning soldiers have, to a great extent, made up for this, and there is at present a noticeable amount of unemployment, the prospect seems to be that there will be a labor shortage before the year is out. Then the lack of an adequate supply of good dwellings will assume a new practical importance in the eyes of those who wish to hold labor here.

3. The expectation that with the cessation of war demands building operations would boom. This proved illusory for months, until the building season was well advanced, for several reasons:

The high price of materials and the apprehension that this price would soon go down. Incidentally, this led the trust companies to adopt a very conservative policy in their building loans, and so prevented an adequate supply of capital being available.

The lack of public improvements, as sewer and water extension, which had been held up during the war, and which the city was financially unable to push with vigor until a large bond issue was authorized. This was not done until July, 1919.

The diversion of interest from house-building to house-buying under the "Own Your Home" campaign. Money that should have gone into the building of new houses went into the purchase of old houses at inflated prices. The supply of houses being inadequate to the need, people became panicky and bought irrespective of value to get some shelter. Tenants of many years standing were forced out by new owners, who had bought as the only means of getting a roof over their heads. The Housing Association had instances of as many as six families in a row pushing each other out. When a break occurred in such a line there was tragedy. Storage warehouses were filled to overflowing, owners of moving vans made small fortunes. And week by week rents and prices went up. Speculators came in, bought options on groups of houses, raised the rents, and sold the options at an advance.

During the war the Housing Association, whose secretary was the Philadelphia representative of the U. S. Housing Corporation, had co-operated with the local Fuel Administration in checking profiteering. The method was to notify an owner that unless he signed a lease until April 1, 1919, at a fair rental, no coal would be delivered at that house. This proved quite effective. But with the signing of the armistice the Fuel Administration ceased its activities. The Housing Association had co-operated in drafting two federal bills aimed at rent profiteering, and had become convinced that even with war powers such legislation is impracticable unless we are to change our whole theory of property. When, therefore, the post-war profiteering, coincident with the "Own Your Home" campaign, caused widespread unrest and the formation of Tenants' Protective Leagues in all parts of the city, the association was unable to advise the latter to seek relief in this way. They did introduce several bills, none of which were enacted, and they brought cases before the courts which were consistently decided in favor of the landlords. The leagues, are, however, growing in number, and if they are unselfishly and ably managed, may become a factor of importance.

The Housing Association, convinced that the only relief, when there are more families than there are houses to shelter those families, lies in securing more houses, has devoted most of its energies to stimulating building. It consistently advocated those items in the bond issue which provide for sewers, water-mains, and paving. It has urged the tenants' leagues to unite their strength in a building campaign, and people of means to form stock companies. These proposals are meeting with increasing favor, and, unless the continued rise in cost of materials discourages building again, promise to result in operations on a large scale. Meanwhile the building "boom," which gathered some momentum in the latter part of the spring, when people became convinced that prices would not go down in the immediate future, seems to be slowing up, partly because of a growing belief that manufacturers and other producers of materials are creating artificially high prices.

In the city government there are signs of renewed vitality. As a result of meetings addressed by the secretary of the Housing Association, there was formed a Churchwomen's Housing Committee, representative of all the churches, under the chairmanship of Mrs. W. D. Abbey, who has long been interested in improving conditions. Members of this committee accompanied inspectors of the

Housing Association on their routes, and became so aroused over what they saw that they went in a body with representatives of the association to the Director of Public Health, in whose department is the Division of Housing and Sanitation, and asked him to answer a series of written questions designed to bring out the reasons why the division has not done more effective work. The director asked for time in order that he might make "careful and sagacious" reply. At the end of two weeks the Housing Association secured another appointment, at which the director presented a long written reply which, on analysis proved wholly unsatisfactory. He was, therefore, asked to reply again. His response was to ask the City Councils to appropriate \$50,000 additional for the abatement of nuisances, to increase the salary of the Chief of the Division of Housing and Sanitation from \$3,100 to \$4,000, and to increase the number of inspectors. He then asked the association and the Churchwomen's Committee to aid in getting these through. Councils passed all except the \$50,000, which they cut to \$25,000, and the mayor then vetoed the additional inspectors, despite the fact they had been asked for by a member of his own cabinet.

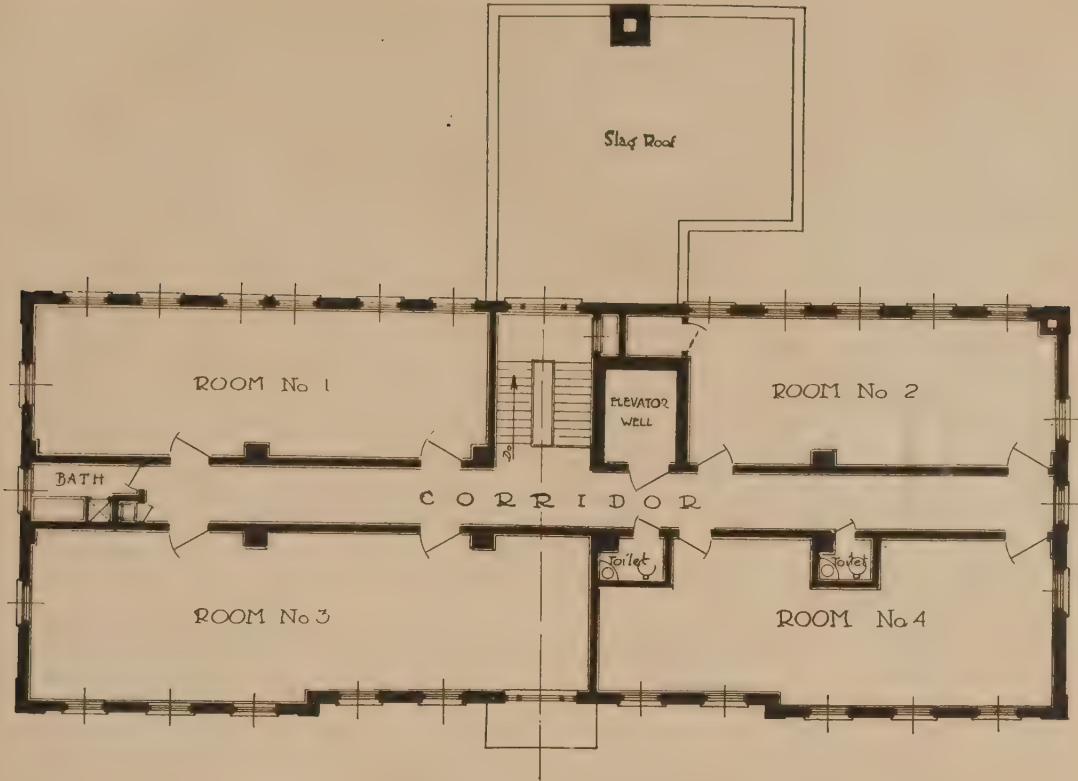
The increase in salary of the chief was due to inability to get competent candidates for the position. When the former chief resigned in February, 1918, the Housing Association asked that an examination to qualify his successor be held promptly. This was, however, postponed until spring, when, at the request of the Civil Service Commission, the Housing Association nominated the examining board. None of the candidates passed. The Housing Association asked that another examination be held at once so that the new chief might begin a vigorous campaign to correct unsanitary conditions that were already increasing at a rate doubly menacing because of the house overcrowding. After hesitation the department decided to postpone the examination until fall. Then it postponed it again until November. Meantime the influenza epidemic visited Philadelphia and the armistice was signed. When the date for the examination came there were only three or four candidates. The Civil Service Commission therefore asked if the Housing Association would approve of a further postponement. This was agreed to on the score that by January or February many of our troops would be back from Europe, and among them there probably would be available candidates. The date was not set again until May, however, when the Housing Association again nominated the examining board. Again there were only three or four candidates. Then, at a conference between the mayor, the director of public health, and the Housing Association it was agreed that the salary should be raised to \$4,000, and the examination once more postponed. The association wrote to every organization likely to contain available men in its membership, urging that these men come out. When the examination was finally held on June 25, there were seventeen candidates, five of whom passed. Two were in the federal service, one, Arthur E. Buchholtz, was head of the Housing Section of the Division. Lieutenant George H. Shaw, recently in the Health and Housing Section of the Emergency Fleet Corporation, stood at the head of the list, and was appointed to take office August 5.

So in spite of the fact that we are at the beginning of a municipal election campaign which promises to be most bitterly fought because the office-holders elected in November will inaugurate a government under our new charter, there has been enough constructive interest in housing to give it a promising future.

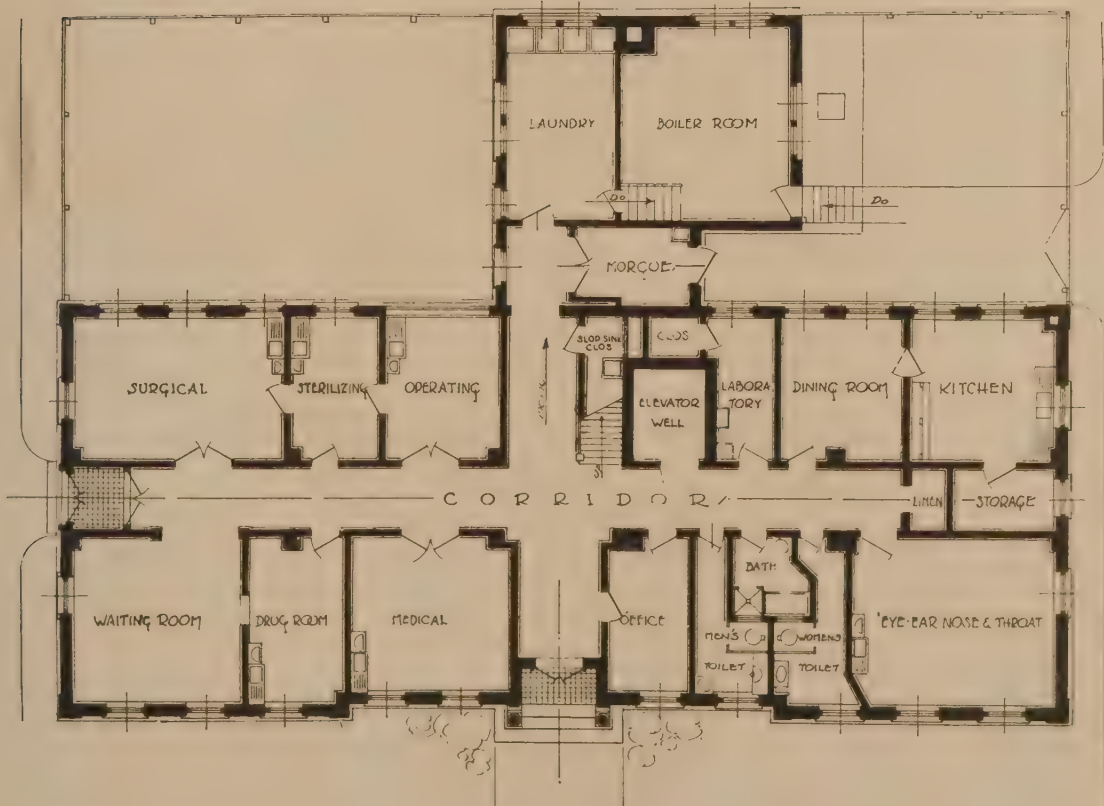
(Continued on page 260)



NORTHEASTERN HOSPITAL, PHILADELPHIA, PA.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

(Continued from page 257)

From Richards, McCarty & Bulford, Architects Columbus, Ohio

For the last year there has been a marked shortage in residences and apartments in Columbus, Ohio, and at the present rate of construction such shortage will continue for some time to come. There is considerable building going on in this line, but there is a great shortage of labor in the building trades, and the price of building materials and of labor is going higher all the time.

Clients are continually asking our advice as to what to do in regard to building, that is, whether to build now or wait for a slump in the market. We are neither prophets, nor sons of prophets, and therefore refuse to predict what is likely to happen within the next few months, or even years, but it looks to us as though investment building would be rather slow unless there is somewhat of a reduction in the prices, or at least until the investors become thoroughly convinced that buildings constructed on the present market will not be compelled to come into competition within a few years with newer structures built at a much lower price.

Even home builders are hesitating about investing the amount of money required for their own homes on this market.

From Louis Lott, Dayton, Ohio

Before the close of the war, housing conditions in Dayton were such, that people working in Dayton lived as far as twenty miles away, which is an unhealthful condition for small towns. A great many men could not bring their families here. I have heard of cases where people lived in bathrooms, etc., all of which, of course, caused a considerable labor turn-over.

Since the manufacturing of war materials has ceased, there has been a considerable exodus of employees. However, conditions are still such that there are practically no vacant houses, and as a matter of fact a great many people

have been compelled to buy a property in order to have a place to live.

Recently a committee has been formed in the Dayton Chamber of Commerce for the purpose of furthering an "Own Your Own Home" campaign. However, the committee finds that with the available building trades supply of men, almost all contractors will be busy to their capacity for the next few months at least. Furthermore, there are some other interests and questions involved in such a campaign, so that it has been found advisable by the committee to exercise a moderate amount of publicity upon the subject for the time being, before taking this matter up in a whirlwind fashion. I should mention that the members of the local chapter of the American Institute of Architects at a recent meeting have agreed to contribute at least one set of plans for the benefit of the individual small house owner, which modest contribution may do some good.

There are hundreds of houses being erected at this time, but these are all of the contractor and realty companies type of design and architecture, that are so ruinous to the looks of the newly built-up sections in all of our American cities.

I have been working very hard in order to create local interest for a better class of design and more comprehensive planning in cheaper houses; however all that I have accomplished to date, is the sinking of several thousand dollars and very much effort of my own into this question, with nothing to show for my trouble excepting a stack of drawings and sketches.

From Clyde N. Friz, Baltimore, Md.

I may say, however, that the local conditions are very bad. At present, an intelligent effort is being made to improve them, and if allowed to develop along sane lines, doubtless will accomplish the result in a very short period.

Our chief difficulty here seems to be, as I assume elsewhere, the misguided efforts of hair-brained politicians, and incompetent building speculators. We hope to overcome the handicap of both and win out.

Art as an Educator—the Pageant to Help Make Better Americans

Utilizing the pageant as a means for carrying out an Americanization programme forms the theme discussed by Miss Hazel McKaye in an article written especially for "Americanization." Miss McKaye is director of the department of pageantry and the drama, national board, Young Women's Christian Association.

It is in the opportunities which it offers for bringing that which lies in the past into the vividness of the present, and in interpreting the problems of to-day so as to interest great numbers, that pageantry takes a foremost place in any Americanization programme.

The whole of "Americanization" does not by any means lie in that which this country gives to the foreign born. The richness of the art development of civilizations older than our own is the contribution—a great abundant gift—which

the immigrant brings to America. This great heritage of art, however, needs to be expressed before it actually can be said to belong to us. Pageantry, therefore, is perhaps the best possible way to make this gift truly our own, since pageantry includes all the arts. The spoken word, pantomime, music, the dance, painting, design, and even sculpture all are harmonized in this great art of community drama.

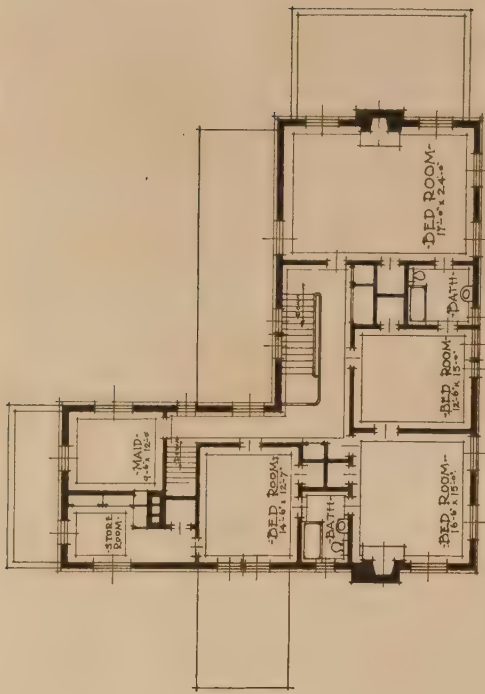
Apart from its usefulness as a means of interpreting the art of the old world, community drama offers a most interesting means of teaching the English language. The Army discovered this fact early in its efforts to teach English to enlisted men of foreign birth. And then it further discovered that the non-English-speaking foreigner was accustomed to taking part in some of the very best drama in the world. The working-man's theatre, promised for our immediate future, is a long-established fact in Europe, where both amateur and professional productions are truly of and for and by the people.



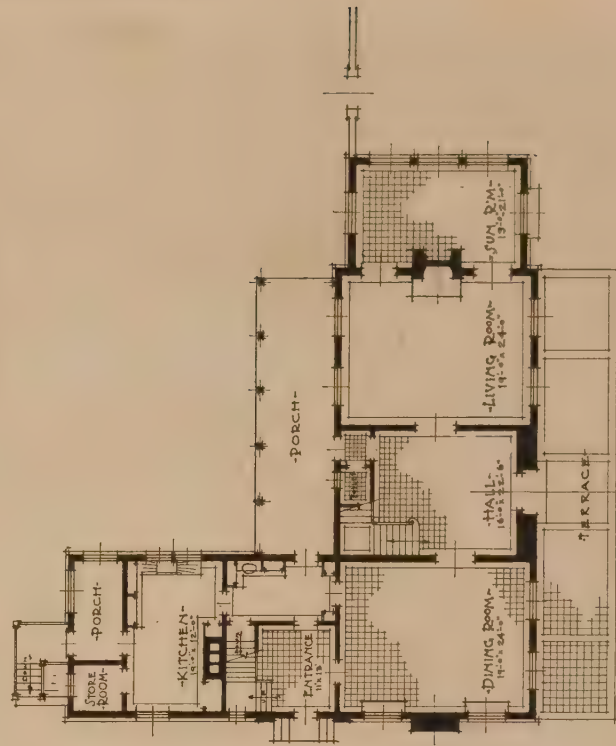


RESIDENCE, ALEXANDER BONNYMAN, KNOXVILLE, TENN.

Barber & McMurry, Architects.

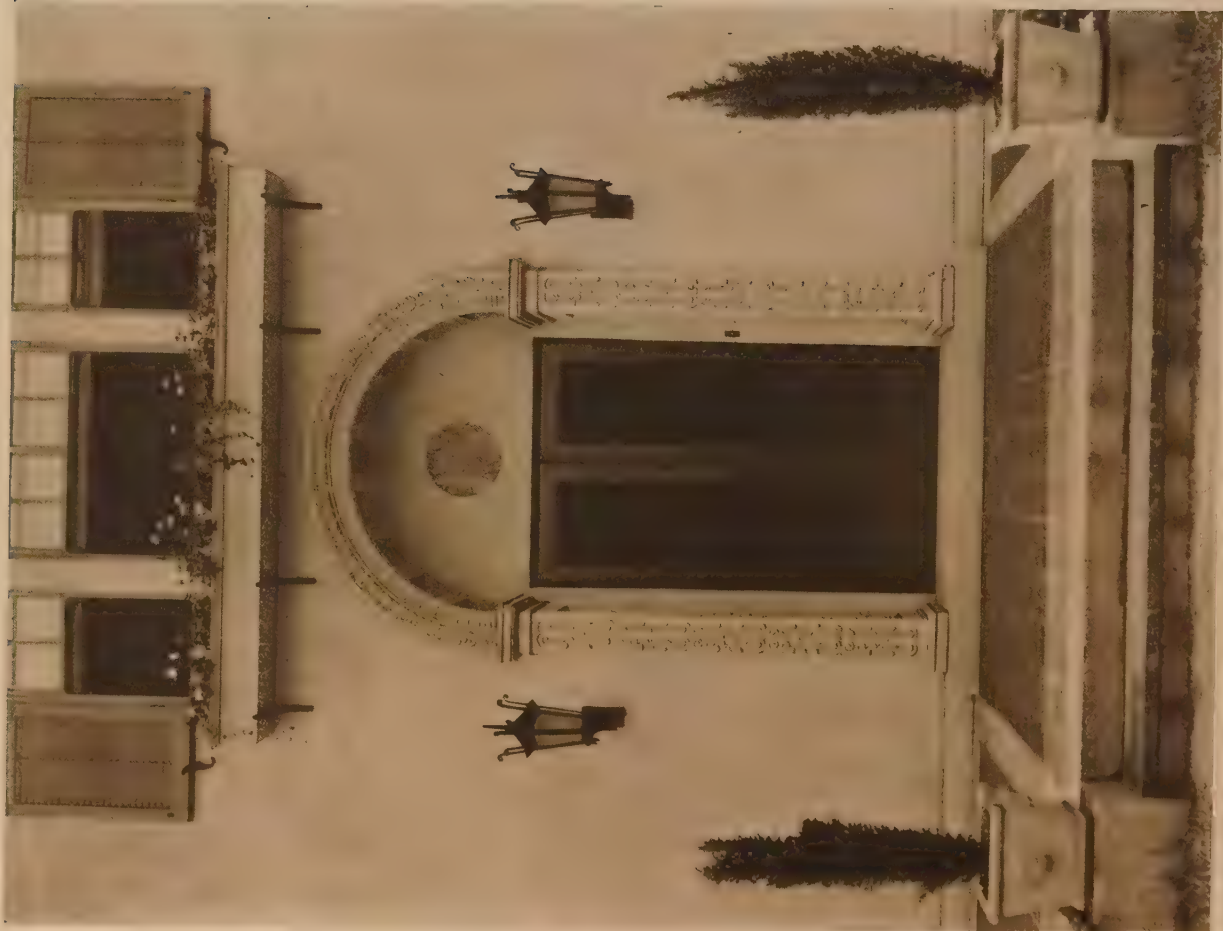


-SECOND FLOOR PLAN-



-FIRST FLOOR PLAN-

Barber & McMurry, Architects.



FRONT ENTRANCE, HOUSE, ALEXANDER BONNYMAN, KNOXVILLE, TENN.



LIVING-ROOM, LOOKING TOWARD HALL.
HOUSE, ALEXANDER BONNYMAN, KNOXVILLE, TENN.

Barber & McMurry, Architects.



LIVING-ROOM, FROM HALL.

Modern Building Superintendence

By David B. Emerson

CHAPTER I

INTRODUCTORY

NEARLY forty years have elapsed since the late Professor Theodore M. Clark wrote his very instructive and interesting work on building superintendence. Those years have been very fruitful ones, producing many new materials and methods in building construction, so that Professor Clark's work is now very much out of date. Tall buildings, skeleton construction, steel beams, reinforced concrete, American Portland cement, membrane water-proofing, open plumbing, electric lighting, and vacuum cleaning systems have all been invented since that time, or were then in a nascent stage. With all of these and many other new developments have naturally come many new methods of construction suited to the new materials. So it is not the intention on the part of the author of these articles to throw any discredit whatsoever upon Professor Clark's work, but rather to write as Clark might have written had his work been done in 1919 instead of in the early eighties. The building of which we propose to follow the construction will be a large modern office building, to be built in a thriving city of two hundred and fifty thousand population, by the local multi-millionaire, who wishes to perpetuate his name and fame in the community where he has amassed his wealth, also to have a good paying investment. The size of the building will be about one hundred and fifty feet by two hundred feet, twenty stories high, three sides will face upon streets. As the building is to be retained as a permanent investment, it will be constructed in the best manner possible, equal in every particular to the best class of office buildings in New York or Chicago. The first floor will provide quarters for a bank and trust company, of which the owner is president and a principal stockholder. The remainder of the first floor will be used as brokers' offices. Part of the basement will be occupied by the safe-deposit department of the bank, and the remainder will be fitted up as a high-class barber shop and an up-to-date Turkish bath establishment, equipped with a small swimming-pool. The heating apparatus, all pumps and machinery will be located in the sub-basement, which will be under only a part of the building. The upper stories will be devoted entirely to rented offices. The building will be of first-class fireproof construction. The lower three stories will be faced with Indiana oolitic limestone, with a base course of granite. The basement and sub-basement walls, rear wall, and the backing up of all stone-work up to the level of the second floor, will be of brick, above that the backing of all brick, stone, and terra-cotta will be of hollow tile, eight inches thick, with header tile for bonding to facing. Walls above third story faced with brick, windowsills, lintels, bell courses, cornice and other trim of terra-cotta. Floor slabs will be of reinforced concrete. Parti-

tions, except where special conditions exist, will be of hollow terra-cotta block. The window frames and sash in first story street fronts will be of cast bronze, of special design, frames and sash in the upper stories will be copper kalameined. Roof will be covered with flat tile roofing. Main entrance will have bronze covered revolving doors. Vestibules and corridors in first story will have marble floors and wainscot; corridors in upper stories will have mosaic floors, and marble wainscot. Staircases will be of ornamental cast-iron, with marble treads. Elevator enclosures will be of ornamental iron glazed with wired polished plate-glass, doors to be hung on ball-bearing hangers and provided with improved type of operating devices. All doors and trim throughout the offices will be of hollow metal, enamelled. The office floors will be of cement, hardened and colored. Toilet-rooms will have tile floors and structural glass wainscot and stalls. The banking-rooms will be wainscotted with marble, counters and screens will be of marble and bronze of an ornate character. Ceiling of the main banking-room will have ornamental beams and coffers of plaster. The bank vault and safe-deposit vault will be of the most modern and improved type of fire and burglar-proof construction. Directors' room and president's room will be elaborately panelled and wainscotted in hard wood, and will have marble mantels, oak floors, and ornamental plaster ceilings. The Turkish bath in the basement will be fitted up with structural glass wainscot and rubbing slabs. The swimming-tank will be lined with enamelled brick, and be equipped with formed gutters, life-rail, etc. The plumbing throughout the building will be of the best type, hot-water supply and filtered ice-water supply to all offices. Heating will be done by a vacuum system. The building will be equipped with a complete vacuum-cleaning system. The passenger elevators will be of the gearless traction type; freight elevator and sidewalk elevator to sub-basement will also be provided. A more complete and detailed description of the materials and construction of the building will be given as the work progresses. The lot is practically level, and the old buildings which formerly occupied the site have been removed. Borings have been taken, and the quality of the soil and sub-soil have been pretty well determined. It has been found by the tests that about three-quarters of the building will set upon good sound soil, having a bearing capacity of from four to six tons per square foot, but it was also found that one corner would set on the bed of an old stream, and that the soil was particularly bad and would necessitate piling.

The lines and levels have been properly established by a surveyor as called for in the specifications, and everything is now ready to commence excavation.

(To be continued.)



The United States Housing Corporation

ON March 1, 1918, Congress authorized the United States Shipping Board to spend \$50,000,000 from its general appropriation to provide houses for ship workers as a necessary part of the expense of building ships. At first the Shipping Board made use of Mr. Eidlitz's personnel in an advisory capacity; later the Shipping Board established a housing organization of its own. In the meantime Mr. Eidlitz and his collaborators, receiving money for essential expenses from the President's emergency fund and also from the navy, had determined on a tentative scheme of procedure, had investigated some of the most pressing housing-shortage situations, and had prepared as far as possible to facilitate the work of whoever should be finally designated to deal with the government's housing problem.

On June 18 the President delegated to the Secretary of Labor the authority given him by Congress on May 16 to expend \$60,000,000 (appropriated June 4, raised to \$100,000,000 July 8) "for the purpose of providing housing, local transportation, and other general community utilities for such industrial workers as are engaged in arsenals and navy-yards of the United States and industries connected with and essential to the national defense, and their families . . . only during the continuation of the existing war."

By executive order, confirmed in the act of June 4, 1918, the Bureau of Industrial Housing and Transportation was created in the Department of Labor, and Mr. Eidlitz was appointed director.

On July 25, 1918, the United States Housing Corporation, created as an executive agent of the Housing Bureau, was first authorized to expend these funds for actual acquirement of land and for construction.

Much of the procedure of the corporation was worked out as we went along, and came to its full form only after some time, which we believe made it better for its purpose. There were occasional misunderstandings, conflicts of authority, and duplication of fields of work, but on the whole one of the most striking accomplishments of the corporation was that through a necessarily complicated co-operation of many hundreds of people who, for the most part, had never worked together before, with almost no delay due to personal friction it produced in 109 days, from July 25, 1918, to November 11, 1918, completely worked-out plans and specifications for 83 projects, for 60 of which, involving an estimated expenditure by the Housing Corporation of \$63,481,146.65, construction contracts had already been let on November 11.

With the signing of the armistice the whole outlook of the Housing Corporation changed. In a considerable number of projects the demand for houses would persist after the war. When this was the case and we

AFTER THE
ARMISTICE

were already well along in construction it would save money to go on and complete the houses for rent or sale. In some projects, however, the demand for houses would cease with the war and on all these work was promptly stopped. In such places we had usually planned temporary houses, knowing that they must ultimately be scrapped. In many other projects we had not proceeded far with our construction, and it saved money to stop, scrap what we had done and take our loss, rather than to go on and try to get back from

sales or rent after the war the cost of houses built at the abnormally high prices of war times. How far this stopping of house building was desirable in a broad way, in towns which still very much needed houses, is another question; but it should not be forgotten that the Bureau of Industrial Housing was created and organized to meet a war emergency, not to solve the general problem of industrial housing in the United States, however desirable this latter result may be.

The United States Housing Corporation, in serving its war purpose, has produced and compiled, as a by-product of its activities, a collection of data which, with the similar material in the hands of the United States Shipping Board, is by far the largest and best-organized collection of information in existence on contemporary American industrial housing, town planning and related matters. This volume of the report of the corporation sets forth in brief compass one aspect of what the corporation has done in a war emergency; but it also calls attention to this collected data, so that the public may have access to it for use in attacking again the housing problem, no less important in the coming times of peace.

DATA COLLECTED
—VALUE OF
THIS REPORT

A Book of Great Value to Architects

One of the most complete reports on the subject of planning of houses for working men ever issued in this country is that published by the United States Housing Corporation of the Department of Labor.

The report deals exclusively with the architectural, town planning, and engineering divisions of the corporation. It contains 544 pages and more than 200 cuts of house plans and elevations. It also contains the details of the town planning, architectural, and engineering features, and the statistics of 26,000 houses, the number originally planned by the Housing Corporation for war needs.

It contains a description of the architectural features of each of the projects that was planned.

The Architectural Division made a particular study of economical house plans. Detailed attention has been given to the designing of houses costing from \$1,800 to \$4,000. Many of these plans bring out important economies; yet the houses are most convenient, homelike, and attractive. Particular attention was given to standardizing plans and materials and cutting out of unnecessary fixtures.

In each of the projects only four or five house plans were used. By reversing these plans, by using the same plan in detached and semi-detached houses, by using a pitched roof on one and a gambrel roof on another, by using clapboards on some and shingles or stucco on others, it was possible with these four or five plans to develop a village that had none of the monotony of the typical factory town, but instead one that presented a most pleasant aspect.

The report will be of much practical use to house-building corporations, architects, contractors, manufacturers who are planning to build, and also to real-estate men. It may be obtained of the Superintendent of Documents, Government Printing Office, Washington, D. C., for \$1.50.

Trade Names Will Be Forgotten During Metal Lath Week

The members of the Associated Metal Lath Manufacturers have united on a co-operative campaign to promote a more extensive use of metal lath for fire-resistive construction.

The climax of this campaign will be Metal Lath Week, October 6 to 11, 1919, which is coincident with Fire Prevention Week held under the auspices of the National Fire Protection Association, U. S. Department of Commerce, Boards of Fire Underwriters, and other national organizations interested in fire prevention.

During this week all of the member companies of the Associated Metal Lath Manufacturers will instruct their entire sales force and all agents to concentrate on metal lath as a fire-resistive material. Special efforts will be made to link up metal lath with fire prevention in the minds of architects, contractors, dealers, and the general public. Individual brand names will be avoided, and all will work for a more general recognition of the fire-resistive qualities of metal lath.

The Association has arranged with the Society for Fire Resistive Frame Construction to distribute a design for a test house which is published by that society. Efforts will be made to have this house reproduced in as many localities as possible and set fire to on Fire Prevention Day, October 9, which will be Tuesday of Metal Lath Week.

This test house is designed so that one-half is built with the usual wood construction and the other half of fire-resistive frame construction, using metal lath on the inside and metal lath and stucco with a fire-resisting roof outside.



Ballroom, South Shore Country Club, Chicago. Marshall & Fox, Architects.

(See article on "Art and Electricity," page 249.)

It is believed that no more effective method of visualizing to the public the fire-resistive qualities of metal lath could be used than this practical demonstration.

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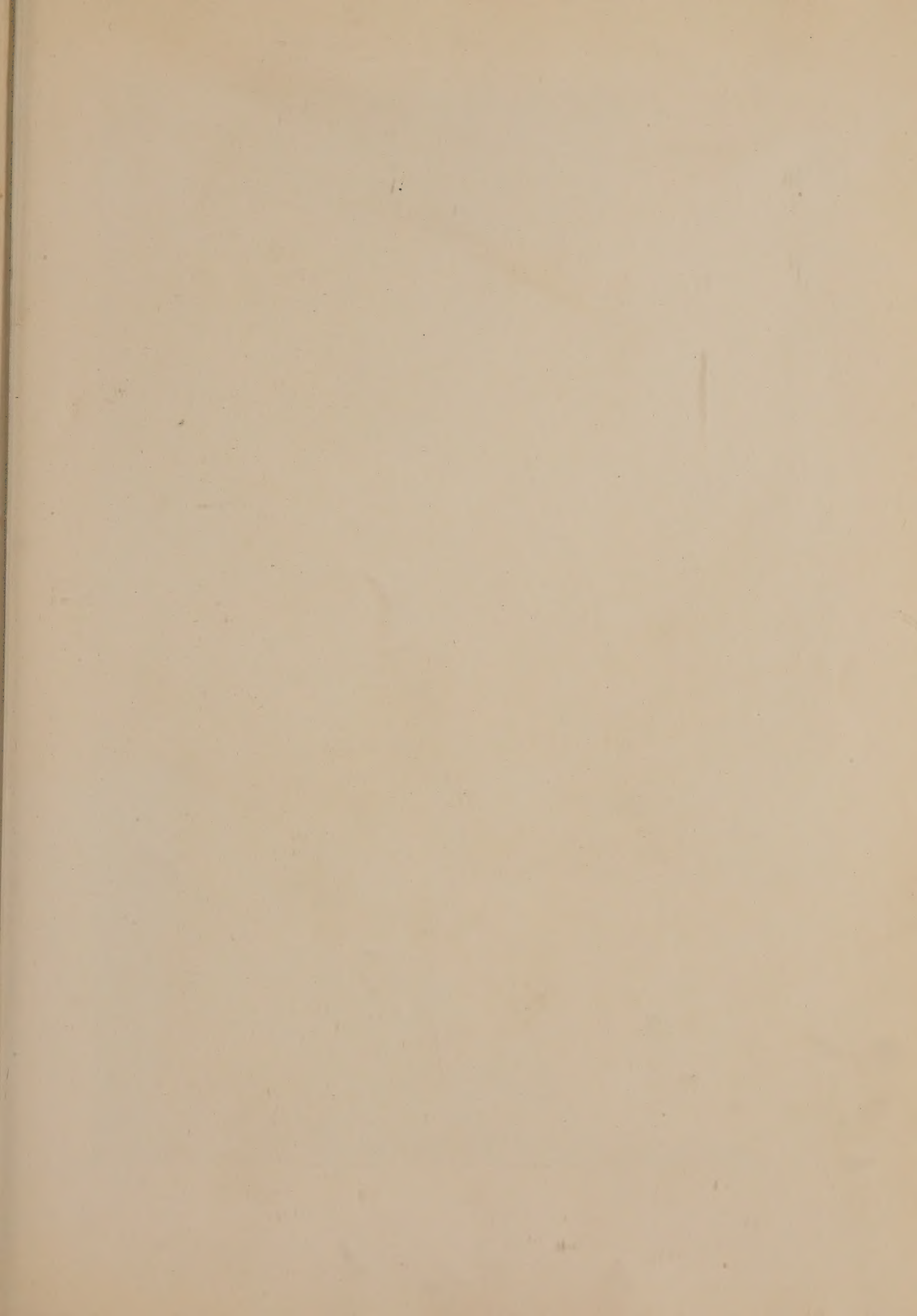
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